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LUITPOLD ST., 24.
BERLIN, W., February 21, 1909.

Richard Strauss rarely writes for publication, but when he does take his pen in hand he always has something of interest to say. Dr. Leopold Schmidt, the well known critic of the Berlin Tageblatt, has just published in book form, under the title of "Aus dem Musikleben der Gegenwart," a collection of his criticisms written during the last ten years. Richard Strauss, upon the request of Dr. Schmidt, has written the preface to this book, in which his opinion of critics and criticism is expressed. This is what he says:

"The author of this book, appealing to my 'Eulenspiegel' nature, which I suppose I shall have to carry around all my life on my back—to be sure, a broad one—requests me to write a few words of introduction to his work. This seemed to me at first quite as amusing as if I had asked Dr. Leopold Schmidt to write the overture to my 'Electra'; on gaining a better ideal of the book, however, and upon realizing how widely our artistic views diverged, I had to confess to myself that Dr. Schmidt had rightly judged of my lack of enthusiasm in point of criticism. Hence, I gladly comply with his request and recommend his book as a backward look over the musical doings of the last ten years to all readers who are interested in tracing the change in the musical taste of a man who is, to be sure, somewhat faint-hearted toward the new, but who is, at any rate, competent and conscientious. For it seems to me to be a circumstance adapted to the spirit of the age that Dr. Schmidt has not hesitated thus to confess that his understanding has developed and that his attitude toward the new has not infrequently changed during the years.

"This frank confession will please every one who has experienced in his own life the vacillations to which art values are subject during different periods of culture, in all works of art, more especially in the development of music. What is not expected of criticism! I do not hesitate to acknowledge that a critic has done his duty in full—provided, of course, he is properly equipped with education, knowledge and feeling—if he puts on paper in proper form his impressions of the moment. How far these momentary impressions have permanent value, history alone can decide, just as it decides on the criticised art production itself.

"I do not wish to awaken the impression that I have taken the pen in hand simply in order to make known the fact that Dr. Schmidt's book contains well known, every day truths, so I will take the liberty, even in face of the danger of being misunderstood, to declare that critics who fulfill their duty in the sense mentioned above are not always the most interesting from the viewpoint of the artists. I know of nothing that promotes the artist more than the criticisms of a deadly enemy, who listens with a preconceived intention, no matter what the grounds for it may be, of tearing to pieces wherever he can. The sharper his intelligence is, the surer is he to discover the hidden weaknesses which the enthusiast or even the well meaning critic either consciously or unconsciously overlooks. It is well known how difficult it is to discover one's own weak points, so the utility of the deadly enemy in furthering self criticisms, so far as it is exercised at all, is apparent.

"It is an indisputable fact that all really great works, however new and strange they be in form and contents, can look diverse criticism just as steadily in the eye as they can listen to praise. I often quietly laugh to myself when I see colleagues who are more sensitive than I am so exorcised because their works have not found the recognition they expect. What fabulous importance was attached at the time to Hanslick's pamphlets on Wagner!

"Now, I will touch upon the relations between composer and critic. While subalterns generally think that they must isolate themselves from the creative artist in order to retain their high critical independence, the more cultivated representatives of this responsible and much maligned, much misunderstood profession deem it their duty to keep in close touch with the composers, in order to have the necessary insight into their ideas and intentions. How can a critic judge of a composer's power if

he does not know what his intentions are? Aside from critical instructions written by creative minds like Berlioz, Schumann, Liszt and Wagner, the character of normal musical criticisms is, for the most part, after all, only retrospective.

"Now, naturally, not every work of art is so matured that it gives expression in finished form to the intentions of the creator. Many a dreamy, poetic artist is incapable of giving the necessary last energetic touch to his work, but who would, for that reason, like to do without refined masters like Schumann, Brahms, Bruckner and Berlioz as dramatists? Are their creations not very necessary and inspiring as cornerstones of development? It is just such works—works that have difficulty in maintaining themselves between the masterpieces of the first rank and rubbish, these two extremes, which possess drawing power such as is the joy of the public and the cashiers of the theaters—it is just such works as these which require conscientious and emphatic mention of their importance and the instructive explanations of the intentions of the composers, for the reason that they lack the elementary creative power that sweeps over every obstacle. It really does not require any great amount of understanding to see that such works, while having glorious qualities, have weaknesses which are more apparent to the flippant observer than their good points; but, unfortunately, in just such cases the superficial criticism is zealously at work trying to show off its knowledge. In

'Tristan' and the 'Meistersinger,' on the one hand, to 'Mignon' and 'Bajazzi' on the other. If our public had been properly educated and compelled to hear and appreciate refined works, let us say, of the second rank, we should not be confronted with the fact that 'Fidelio,' 'Freischütz' and 'Figaro' show smaller box office receipts from year to year, while a noble and appreciative public gratifies its art desires every evening on the most stupid operettas, or, what is worse, on absolutely idiotic variety performances. But these complaints are as old as the history of music; yet to emphasize them again and again is the duty of all who take to heart the furtherance of art, even with the danger of becoming tedious. I thank the author of this book heartily that in the introduction to his work he has given room for this ancient complaint.

"Now, as to my personal attitude toward criticism, a point on which surely the friendly reader would like to learn something authentic, I confess, in brief, the following: If my works are good and of any importance whatever for the further development of art, they will maintain their place in spite of all diverse criticism and in spite of all hateful suspicions attached to my artistic intentions; if my works are of no account, why, then, the most gratifying success of the moment and the most enthusiastic approval of the augurs cannot make them endure. The waste paper press can devour them as it has devoured many others, and I will not shed a tear. For a time my son, out of piety, will occasionally play my tone poems on the piano, and then even these will cease, and the world will move on just the same."

19 00

БОЛЬШОЙ ЗАЛЪ
Россійскаго Благороднаго Собрания.

Въ Понедѣльникъ, 26-го Января,
КОНЦЕРТЪ
ИЗВѢСТНАГО СЕРПНАЧА ВЪРТУОЗА

Яна КУБЕЛИКЪ
СЪ УЧАСТИЕМЪ ПИАНИСТА
Александра Раабъ.

A KUBELIK PROGRAM IN MOSCOW.

order to pave the way among the masses for such works, which are influential in developing the more refined, artistic sense, it would be, in my opinion, a fruitful and grateful task on the part of the criticism of the day lovingly to illuminate their beauties (not in the way so often done in that it is claimed that there is no difference between the orchestral euphony of Brahms and Wagner), and until these excellencies have become known and loved, intelligently to pass over the weaker parts.

"And, above all, there ought to be a revision of what was formerly considered good, an exacting examination to determine how far that can exist in our own epoch, so that, for instance, a 'Martha' or a 'Robert the Devil' is not passed over without criticism simply because our grandmothers derived pleasure from them, while one applies the highest measure of criticism to the works of the most gifted contemporaneous composers, without stopping to consider how the interests of culture would be furthered, if the good of the second and third rank could be made to take the place of the unworthy. For the culture of the theater it would be better if the works of Goetz, Cornelius, Ritter, Berlioz, Spohr ('Jessonda') and Weber ('Euryanthe') were met with oftener in our standard repertory, not to mention at all young Germany, which has still greater difficulty in securing even a modest little place for itself.

"It is certainly not an encouraging sign that our opera repertories are continually changing about from works like

Kussewitzky, the king of contrabass players, was heard again on Tuesday evening after a pause of more than a year. This unique artist gave a concert at Beethoven Hall, with the assistance of Henri Casadesus, violon d'amour, and Fritz Lindemann, piano, playing the Mozart A major concerto, his own concerto in F sharp minor, and also a "Chanson triste" from his own pen and a "Salterello" by Glière; he was also heard in a sonata for violon d'amour and double-bass by Borghi. Sergei Kussewitzky stands absolutely alone as a solo performer on the double-bass, and his playing on Tuesday evening called forth tumultuous applause. The salient features of his remarkable art have often been commented upon in these columns in times past, yet I was charmed and delighted, on hearing him again, with the beauty and richness of his tone, with the brilliancy of his virtuosity, and with his great musicianship. He woos tones from his ponderous instrument—soft and enticing, mellow and luscious—tones more like those of a rare old Amati cello than anything else I can compare them with. Yet there is a quality unlike the cello. There is nothing nasal, nothing crude in Kussewitzky's tone; all earthly dross has been eliminated; it flows and sets in motion the sound waves as if caught from the air itself, rather than produced by the friction of hairs and strings. The left-hand agility and accuracy of this renowned Russian virtuoso are simply astounding; his hand flies up and down the huge unwieldy instrument with a speed and certainty that baffle description. The artist's manipulation of the bow also shows great strength and flexibility. His conceptions always reveal the true musician of lofty aims, and the soul of the real artist shines forth with a glowing luster in every piece he plays. The Mozart concerto was originally written for the bassoon, and has been transcribed by Kussewitzky for the bass. It is a charming youthful work, full of genuine Mozart grace and feeling. Kussewitzky's own concerto is a work of real musical value, and it shows off the possibilities of his chosen instrument from a virtuoso standpoint in a brilliant light. Kussewitzky has real creative talent, as was shown again in his "Chanson triste." The "Salterello" is a brilliant morceau, and calls for great manual dexterity. A perfect gem is the old Borghi sonata for violon d'amour and contrabass. It was exquisitely performed by Casadesus and Kussewitzky, and the gigue was stormily redemanded. Fritz Lindemann, who is Lilli Lehmann's special accompanist, gave Kussewitzky sympathetic support at the piano, and he also contributed a couple of solos in a praiseworthy manner. It was a very distinguished audience that came to hear the renowned double-bass soloist, including such celebrities as Eugen d'Albert, G. B. Lamperti, Madame Nikita-Murray, Friedrich Haase, the famous actor, now in his eighty-fifth year, and many other notabilities.

A large crowd assembled at the Philharmonie on Thursday evening to greet Felix Mottl, who gave a concert with the Philharmonic Orchestra. Mottl made a tremendous impression with his interpretation of Beethoven's fifth symphony and Wagner excerpts at his last appearance here some weeks ago. This time he did not seem to be quite so well disposed; at least, his reading of the "Pastorale" failed to produce a great effect. He was splendid in the Wagner "Faust" overture and in Liszt's symphonic poem, "Tasso," but this is by no means one of the most effective of Liszt's symphonic creations. The soloist of the evening was Franz von Vecsey, who gave a beautiful, noble rendition of the Beethoven concerto. This youth is steadily

growing and gaining, especially on the side of depth and expression. He caught the true Beethoven spirit and played with great penetration, with absolute finish of tone and technic and with a warm, subdued glow. It was a Beethoven performance to be remembered, and it elicited rapturous applause.

Effrem Zimbalist, the youthful Russian violinist, who made a very auspicious debut here a year ago last November, made his rentrée last Saturday evening at Blüthner Hall with the Blüthner Orchestra, under the baton of August Scharrer. The artist's selections were the Beethoven concerto, the Bach chaconne, and Max Bruch's "Scottish" fantasy. Zimbalist has visibly added to both his vocal and artistic stature since his last appearance here. This young Russian is a personality. He and his countryman, Elman, represent the two opposite poles of violin playing; Elman is a robust, temperamental, brilliant performer, while Zimbalist is a poetic, lyric and dreamy artist. He has a much purer and warmer tone than Elman, and he also plays with greater finish. His left hand technic is perfect; in the most difficult passages every note stands out clear as crystal and always in perfect tune. He bows with great freedom and ease and elasticity, which accounts to a great extent for his sympathetic tone; although, of course, the soul of the artist is the foundation of this. His Beethoven and his Bach were admirable, barring his tendency to drag the tempo in the Beethoven slow movement; but he seemed to be most in sympathy with the Bruch number. He scored a triumph. It is probable that he will give a second concert soon.

Ellison van Hoose, the American tenor made his Berlin debut with the Philharmonic Orchestra at Beethoven Hall on the same evening. He appeared as soloist in the concert given by Friedrich Weigmann, a new conductor. I am informed that Van Hoose made a splendid impression. His beautiful, warm, vibrant voice, which has the real tenor character, went to the hearts of his listeners, and he displayed a high degree of vocal skill and a great deal of musical and artistic intelligence in the interpretation of his selections. He sang an aria from Massenet's "Herodiade," and a group of lieder, to wit: Liszt's "O komm' im Traum" and "In Liebeslust," and Brahms' "Botschaft." The critics, who have spoken of him very highly, thought he was best in the Massenet aria, but he made a greater hit with the public in the lieder. At any rate, he scored a big success. Weigmann is said to be a conductor of routine and circumspection, but his readings lacked geniality.

Another American was heard during the week, Dallmeyer Russell, a young pianist from Pittsburgh, who has been studying here for some years with José Vianna da Motta. He gave a recital at Bechstein Hall, playing the Schumann fantasy, the Beethoven E flat sonata, op. No. 7; Busoni's arrangement of the Bach præludium and fugue in D major for organ; a ballad by Da Motta, and Liszt's D flat study and second polonaise. Mr. Russell made an excellent impression. In the Schumann fantasy, in which I heard him, he displayed a clear, clean-cut, reliable technic and a plastic touch. His conceptions show that he has true musical and artistic instinct. He is a thoroughly legitimate artist; one feels that he can always be depended upon to do good work. He overcomes difficulties with ease and stands, technically, so far above his task that he can give his chief attention to interpretation, and it was a well rounded, artistic, satisfying performance of the favorite Schumann work.

Alexander Heinemann was in exceptionally fine form at his second recital, which was given at Beethoven Hall on Wednesday. This phenomenal baritone has an immense following here; indeed, his following is not limited to Berlin, nor to Germany. He has been proclaimed a supreme artist in all parts of Europe, wherever he has appeared. His recent successes in Scandinavia were sensational. Heinemann is the only singer who has been

decorated by the Kaiser with the golden medal of the Red Cross; he has also had conferred upon him the Spanish Red Cross Order of the first class by the King of Spain and the golden medal for Arts and Sciences by the Duke of Anhalt. But to return to his song recital: His voice, which is so noted, both for its volume and beauty, sounded unusually powerful on Wednesday evening, and yet he produced his greatest effects with his exquisite pianissimi. He has an inimitable way of spinning out a pianissimo until it gradually dies away into nothing. Heinemann is a very fine musician; he was formerly a violinist and played for several years in orchestra, and the knowledge thus gained stands him in good stead in his vocal work. In his delivery his extraordinary range of expression impresses one at the very start. He sings with caressing tenderness or with the greatest fire and abandon; also, with the most delightful mezzo tints. What dramatic power he has! Messchaert, who stands very high in Germany, is tame, in point of expression, compared with Heinemann. He is a king among baritones.

Cosima Wagner's son-in-law, Franz Beidler, conducted the last concert of the Wagner Verein, giving Liszt's "Faust" symphony and excerpts from "Parsifal." His reproduction of the Liszt work fell far short of the per-



BELLE APPLGATE,
American alto at the Cologne Opera.

formances by Nikisch and Weingartner that we have heard. Beidler has not the magnetism necessary to put himself at once in sympathetic contact with the musicians, and his performance made the impression of having been hurriedly and insufficiently rehearsed. The concert stage is no place for the "Parsifal" music, and Fräulein Reine proved to be quite inadequate to the demands of the part of Kundry, nor did the singing of the flower girls show any special merit. The concert, as a whole, was not very edifying.

Xaver Scharwenka conducted the seventeenth symphony concert of the Blüthner Orchestra. His program was made up of Beethoven's seventh symphony, the "Liebestod," from "Tristan"; Friedrich Gernsheim's "Waldmeister Brautfahrt," and his new piano concerto. He also figured on the program as composer and virtuoso, playing his own piano concerto in a masterly manner. Scharwenka

is all too rarely heard as a pianist in late years. He is a performer who combines a genial conception and a large-minded and large-souled delivery, with a finished technic and a beautiful tone. As a conductor, he also displayed his superior musicianship and his perfect command over the orchestra.

Two violinists who played last evening would both do well to confine themselves to ensemble work. They certainly have not the qualities necessary to succeed as virtuosos. Vladislav Waghalter concertized at Blüthner Hall with the Blüthner Orchestra, playing the Gernsheim concerto in D major under the composer's direction, and the Viotti and Brahms concertos, under the leadership of his brother, Ignatz. Waghalter, a disciple of the Hochschule, is a correct, academic player, who does justice to the letter of the law, and that is all that can be said of him. Individuality and temperament, the two most potent factors of the concert performer, are wholly lacking, nor has he beauty of tone nor any of that charm of style which counts for so much. Yet, I recall the time when this young man had, in embryo, all of these qualities. They were simply driven out of him at the Hochschule. Joseph van Veen, the other violinist spoken of, gave a recital at Scharwenka Hall. His program consisted of Sinding's D major concerto, which is so rarely played, but which Sinding himself, as he told me, considers superior to the well known A major; Corelli's "La Folia," a new sonata, which I did not hear, and works by Spohr and Wieniawski. Here, too, is a violinist of a great deal of natural ability, who has become dry and academic through his studies at the Hochschule. He has a good deal of facility, although his intonation was by no means perfect, especially in the Sinding concerto and the Wieniawski "Tarantelle." His attitude toward the works he interprets show that he is a good musician, but the divine spark is wholly lacking. There is nothing in his tone that ever touches one and nothing that ever shows a high flight of fantasy.

Richard Strauss' "Electra" scored a big success at its première in Elberfeld last night, as I am informed by telegram from H. H. Wetzler. There was tremendous enthusiasm and thirty-one curtain calls. The performance was splendid.

Elsa Hirschberg, an American girl, who has been doing vocal work with Madame Lurig and coaching with Madame Nikisch, will make her Berlin debut in a song recital at Beethoven Hall on March 20. Miss Hirschberg comes from Newark, Ohio. With her beautiful voice she has aroused the interest of no less a personage than Madame Schumann-Heink, who prophesies for her a brilliant career.

Muriel Gough, a gifted English coloratura singer, who has been studying in Berlin with Teresa Emmerich for the past year, sang the other day for the Intendant of the Weimar Court Theater at Emmerich's studio, and he was so pleased with her work that he requested her to go to Weimar and sing for him there, so that they might hear her voice in the theater. She did so, and the Intendant was so delighted that he immediately engaged her for the leading coloratura parts. She will enter upon this engagement next September.

ARTHUR M. ABELL

Cecil Fanning's Engagements.

Last week, Cecil Fanning, the baritone, assisted by his excellent piano accompanist, H. B. Turpin, gave recitals at the Oberlin Conservatory of Music, Oberlin, Ohio; for the Woman's Musical Club, of Peoria, Ill.; at Villa de Chantal, in Rock Island, Ill. This week the Fanning-Turpin bookings include Milwaukee, Wis., Lenten course of concerts; Baltimore (Peabody Institute), and a private engagement in Washington, D. C.

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ADDITIONAL BERLIN NEWS.

LUITPOLD ST., 24.
BERLIN, W., February 28, 1909.

One of the mooted questions of the day is the year of Chopin's birth. Grove's Dictionary gives 1809 and most biographies give the same year. At present the newspapers of Europe are full of articles commenting on the 100th anniversary of the great composer's birth, and most of these writers give the year as 1809. In Chopin's certificate of birth, which was discovered in Kraukau by Ferdinand Hoesick, the Chopin biographer, we have incontrovertible documentary evidence that the great Polish creative poet of the piano was born in 1810, and not in 1809. The certificate of birth referred to, which settles the matter once for all, is an interesting document. Curiously enough, it gives three different spellings of the composer's name—Choppen, in the certificate of birth itself, Chopyn in the certificate of baptism written by the pastor and Chopin in the signature of the father. The document is written in Latin and reads as follows:

"Annus 1810, 23. Aprilis Ego, qui supra supplevi ceremonias super infantem baptisatum ex aqua bini nominis Fredericum Franciscum, natum die 22. Februarii, Magnificorum Nicolai Choppen et Justinae de Krzyzanowska Legitimorum Conjugum Patrimi Magnificus Franciscus Grembecki cum Magnifica Domina Anna Skarbkowna Contessa de Zelazowa Wola."

Under this is written in the Polish language the following:

"In the year one thousand eight hundred and ten, on the twenty-third of the month of April at 3 o'clock in the afternoon. Before us, the pastor charged with the directing of the Registration of Civil Acts in the Congregation of Brochów, District of Sochaczew, in the Department of Warsaw, appeared Nikolaus Chopyn, the father, 40 years old, living in the village of Zelazowa Wola, who showed us a child of the male sex, which came into the world in his house on the twenty-second of February of the current year at 6 o'clock in the evening, born to him and his wife, Justine, née Krzyzanowska, 28 years old, which he wishes to have baptized with the two names, Frederic Franz."

(Signed) PASTOR JAN DUCHNOWSKI,
NIKOLAY CHOPIN, Father."

A remarkable discovery has been made in the archives of the firm of Breitkopf & Haertel. Johann Gottlieb Breitkopf, the son of the founder of the firm, collected a large number of old manuscripts during the second half of the eighteenth century, and among these have been found two hitherto utterly unknown violin concertos by Joseph Haydn. These manuscripts were purchased in 1769. In an old catalogue of the firm of Breitkopf & Haertel, dated 1769, the two concertos are mentioned, with a few notes of the principal theme of the first movement of each, and it is by means of this ancient catalogue that the identity of the two concertos has been beyond per adventure established. Strange that these works should come to light after having been forgotten for 140 years! The concertos were written for Luigi Tomasini, the concertmaster of Prince Esterhazy's orchestra. The one is in C major and the other in G major. No one, on looking them over, can for a moment doubt their authenticity, for old Grandpapa Haydn speaks out of every bar. C major is rather an unusual key for a violin concerto; Spohr chose it for one of his fifteen concertos, but generally composers for the violin have eschewed it. Of the two Haydn concertos, I prefer the one in C, although both are charming works. The opening violin solo of the first movement is of an inspiring, martial character and the passage work lies well and sounds well. The slow move-

ment, an adagio in F, is of genuine Haydn tenderness and simplicity. Paul Klengel has written cadenzas to both movements. The finale is much weaker than the other two movements. The other concerto has been edited and provided with cadenzas by Philipp Scharwenka. It, too, is a grateful and sprightly work. These two concertos have just appeared in print and have aroused great interest among the violin playing fraternity. They are soon to be heard here in public. They were written by Haydn between 1776 and 1769. Between the years 1800 and 1809 the firm of Breitkopf & Haertel published Haydn's complete works. The original edition of his oratorio, "The Creation," was published by Haydn himself, but the plates were soon purchased by Breitkopf & Haertel and they became the real publishers of the work. These old plates were used until 1871. The same firm also published "The Seasons," paying the composer 4,500 florins for the work—an enormous price in those days (1802). Haydn himself was very much pleased with the edition of "The Seasons." As he expressed it: "Sie sey rein, elegant, deutlich, nichts sey daran gespart und das Kupfer sei 'gar e lieber Narr.'" He also declares "dass ihn noch kein deutscher Buch-



JOSEPH HAYDN.

Sketched from life in 1799 by V. G. Kinsinger.

händler so behandelt habe." In June, 1804, Haydn said to Griesinger: "Write Haertel that he will probably get my last note." This prophecy came true. Haydn's last composition was a string quartet which was never finished. The first two movements he wrote in 1803, and he fully intended to complete the work, but after letting it rest for three years he finally gave up hope of ever writing anything more. He gave the original manuscript of this quartet to Griesinger in 1806, saying it was his last child, but still it looked very much like him. Haydn died in Vienna on May 31, 1809, in his seventy-sixth year.

Among the concerts of the week a novelty evening given by the Gesellschaft der Musikfreunde at the Philharmonie on Monday, with the assistance of the Philharmonic Orchestra, under the baton of Oskar Fried, was one of the most important. Ludwig Metzl's symphony in C sharp minor, Volkmars Andraea's symphonic fantasy, "Schwer-

mut-Entrückung-Vision"; Sigmund von Hausegger's "Marsch der Toten" and Oskar Fried's "Erntelied" made up the program. Metzl's new symphony shows that the young Russian composer has made great progress since his last symphonic work was heard here. His ideas are more beautiful, more original, and he has acquired greater independence of utterance; his harmonic treatment is interesting and his instrumentation is admirable. The influence of Wagner and Tchaikowsky is still felt in this symphony, but there is so much originality and so much instinct for the characteristic and the beautiful that one feels justified in predicting that Metzl will some day give the world a work of great and lasting value. The Andraea symphonic fantasy was heard at the Frankfurt Music Festival in 1904; I still recall the vivid impression the work made on me at that time. There is a great deal in it that reveals the period of storm and stress—a great deal of fermentation—yet it shows that the young Swiss composer has ideas in abundance and a brilliant flight of fantasy. Hausegger's "March of the Dead," for male chorus and orchestra, is a serious short work, full of character. Fried made the greatest hit of the evening with his "Erntelied." He imitates the sweep of the windmill wings with the harsh sounding motive in fifths, which forcibly suggests the mood of the poem. The real effect of the piece is produced, however, by the tremendous climax in the last verse; Fried held his forces well in hand and worked up to this very skillfully and effectively.

On Wednesday evening the large hall of the Philharmonie was filled with a brilliant, cosmopolitan audience, which had gathered together to greet Marcella Sembrich, the illustrious songbird, about whose farewell appearance at the Metropolitan so much has been written here of late in the daily papers. The program of the Sembrich concert, which was given with the assistance of the Philharmonic Orchestra, under the leadership of Dr. Kunwald, was of the kind in vogue a generation ago. It was the kind of program to afford the average listener far more enjoyment than the so called "einheitlich" programs so beloved of the endless lieder singers. I can see no particular virtue in singing during the entire evening Loewe or Wolf; why should not there be variety and change and contrast in the program of a song recital? The celebrated diva sang Mozart's "Il re pastore," the big "Traviata" aria; a group of lieder, and her old war-horse, Strauss' "Voices of Spring." In the Mozart number she was evidently nervous and her singing was not up to the standard one is accustomed to with her. But in the other works, quite especially in the Strauss waltz, she was superb. Her voice sounded wonderfully fresh and sweet; it still retains all the bloom of youth, and her coloratura is unexcelled. It is a well known fact that Sembrich is a splendid musician, and that she has an absolutely perfect ear, yet she occasionally deviated from the key on Wednesday evening. Her success was enormous, and at the conclusion of the program she added an aria from "Lucia" and Chopin's "Chant Polonoise," which she accompanied herself; she also sang several other encores during the evening. Her piano accompaniments were admirably played by Frank La Forge. He knew all of the songs by heart, and as he had thoroughly mastered them technically, he was free to follow the singer, which he did with remarkable fidelity. The lied as rendered by these two was a unity. Dr. Kunwald contributed to the evening's enjoyment by performing three orchestra numbers, namely, Weber's "Oberon" overture and "Invitation to the Dance," in the Belioz orchestration, and Schubert's "Rosamund" overture. Kunwald, who recently scored a triumph in Moscow, was in fine fettle, and his renditions of these three favorite works left nothing to be desired.

Two American girls made their debut during the week. Florence Huebner, of Seattle, appeared as soloist at the Sunday night concert of the Balthmer Orchestra under Ferdinand Neisser, playing Schytte's concerto in C sharp minor. This young lady has a very fluent, reliable tech-



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nic and delightful touch and she plays with musical intelligence and temperament. She seemed to be perfectly at home on the stage and thoroughly at ease while playing with orchestra. She undoubtedly has pianistic talent of a high order, and she has been well trained by Alberto Jonás, who has taken a great interest in her. Her passage work was crisp and clear and she brought out the themes with proper emphasis and with a fine sense of dynamics and tone color. She was warmly applauded. The composer of the concerto was present and he expressed himself as highly pleased with Miss Huebner's interpretation of his work. At this concert Hugo Kaun's "Festival March," in which he has made use of the "Star Spangled Banner," was repeated by request. The overture to Max Marschall's "Und Pippa Tanzt" was also performed. Marschall is critic of the Vossische Zeitung. This short orchestra number shows him to be a composer of ideas and skill. He does not attempt to do anything of revolutionary character, but handles the orchestra with refinement. There is a certain pleasing atmosphere about the work. The other American girl who made her debut here was Sybella Clayton, of Salt Lake City, also a pupil of Jonás. She gave a concert at Beethoven Hall with the Philharmonic Orchestra, under Kunwald, on Thursday evening, playing the Tchaikowsky B flat minor and the Liszt E flat concertos, also César Franck's "Symphonic Variations." This was Miss Clayton's first appearance in public, and she acquitted herself of her difficult task in a highly creditable manner. One does not expect a great artist in a debutante. Miss Clayton is of the brilliant type of pianists; she has a certain elegance of style and she has a very efficient technical equipment. With her clean, pearly finger work she made the passages stand out very clearly; she produces an excellent tone, and in point of rhythm, dynamics and accents she revealed good musicianship. Her conceptions were straightforward and legitimate, and, all in all, she made a very good impression. The American colony was well represented in the audience, which applauded Miss Clayton to the echo. As an encore, at the conclusion of the program, she played Rubinstein's staccato study. Miss Clayton's father came all the way from Salt Lake City to attend his daughter's concert. This is probably the only instance on record where a man, coming and going, traveled 14,000 miles to attend a concert.

Moritz Mayer-Mahr and Bernard Dessau have finished their series of three sonata evenings. The three concerts proved to be very successful. The program of the third contained sonatas by Schubert, Mendelssohn and Brahms. The two artists, as I am informed, were in excellent trim and played with finish and with a proper attitude toward the works in hand, as well as toward each other's individuality. Mayer-Mahr is a virtuoso who has a brilliant technique and a tone capable of great modulation, while the tone of his partner reveals an orchestra player of long years' standing; such violinists unconsciously acquire a certain roughness of tone.

Martha Schley, a singer, who, if I mistake not, has been heard here in former years, but who has for two or three seasons past withdrawn from public work and devoted herself to perfecting her vocal attainments under the guidance of Etelka Gerster, gave a concert at the Singakademie, which won for her gratifying recognition. Her voice is sympathetic and she sings with a great deal of expression and with good artistic taste. Her program comprised songs by Kahn, Reyer, Taubert, Schubert, Liszt and others.

Lilli Lehmann was very well disposed at her last song recital, which, as usual, drew an audience that filled the Philharmonie to the last seat. This queen of song, in the smaller lyric numbers, such as, for instance, Schumann's "Mondnacht," is still wonderful. This and other lieder of

a similar genre she sang with exquisite tone production and with a delivery full of esprit. In works like "Bel-sazar" and the "Erl King" she lacked the dramatic verve and the powers of vocal endurance to give the necessary emphasis and character to their interpretations. Still it was very interesting to hear so near together two such famous stars as Lilli Lehmann and Marcella Sembrich, who differ so widely in their views and conceptions of art.

The Sevcik Quartet of Prague gave a successful concert at Beethoven Hall. I heard three of the four artists in Dvorák's beautiful trio for two violins and viola, of which they gave a spirited and finished reading. I heard the Quartet play at the home of Louisa Wolff at a musical given by her on Wednesday afternoon, when they played César Franck's glorious quintet, with the assistance of Paul Goldschmidt at the piano. This, one of the greatest of modern ensemble chamber music works, was given a masterly performance. The ensemble of these four artists from Prague is noteworthy for precision and unity, and they play with finish and temperament. At Madame Wolff's Elena Toro, an exceptionally gifted



CHALIAPINE, AS BORIS GODOUNOW, HIS BEST ROLE.

Russian violinist of fifteen summers, played Tartini's "Devil's Trill" and the first Brahms "Hungarian Dance" in G minor. This girl, a pupil of Alexander Fiedemann, at the Stern Conservatory, already has a big virtuoso technique and a fine command of the bow. Her arm could be made still more pliable and that will undoubtedly be done by her teacher, who shows genius for pedagogic work. The girl has a very musical nature, and she played with a fire and an energy of accent that belied her age. Last week I heard her also at Rudolph Ganz's house at an afternoon musicale, when she played the first movement of the Saint-Saëns concerto in a very commendable style. Arthur van Eweyk and Madame Grumbacher de Jong also contributed to the afternoon's enjoyment at Madame Wolff's by singing each a group of lieder and two duets.

Wanda Landowska plays the cembalo with exquisite finish and much grace. The dainty, tinkling tones of this old instrument, as produced by her, have a peculiar charm.

I heard her some years ago in the small hall of the Philharmonie, where the instrument, the tones of which have slight carrying power, was better displayed. Beethoven Hall is rather too large for this kind of intimate music. The artist at her recital played both the piano and the cembalo alternately. Her selections included the Bach Italian concerto and works by Rameau, Handel, Scarlatti, Purcell and Couperin. She proved to be thoroughly at home on both instruments, but her offerings on the cembalo were listened to with greater interest, naturally, as we do not often have an opportunity to hear this old instrument played.

The second and third recitals by pupils of Vernon Spencer, the new Berlin piano pedagogue, who is making a name for himself here, were given at the American Women's Club on February 18 and 25 by Marie Sloss and Floyd Weston Robbins, both Americans. Miss Sloss played the Rubinstein D minor concerto, twenty-four Chopin preludes and the Grieg concerto. My assistant informs me that she played with a great deal of virtuosity and brilliance of style. I have repeatedly heard Miss Sloss on other occasions myself and have found that she has a singularly fleet and reliable, scintillating technique, and that her memory is really quite remarkable. Floyd Robbins' program comprised Beethoven's C minor concerto with the Alkan cadenza, nine Chopin etudes and the Chopin E minor concerto. He gave a very smooth performance of the Beethoven concerto, as my representative tells me, and he was also excellent in the etudes. The Chopin concerto was not quite up to the standard he maintained in the other numbers, but considering that this was his first public appearance and that he has studied seriously only two years, he acquitted himself very creditably. Both pupils did credit to their teacher and proved the efficiency of his method of instruction.

The fourth concert of modern French chamber music will be given here at the home of the French Ambassador on March 2. The program will be devoted to Charles M. Widor, who will assist in person.

Edmund Munger, a young American pianist, gave a recital at the home of Mrs. Bennett last Friday evening, when he played the Schumann fantasy, two Chopin etudes, the D flat nocturne and F minor fantasy, two rhapsodies by Dohnányi, Dreychock's minuet in E flat major and Moszkowski's "Caprice Espagnol."

H. H. Wetzler, who is now conductor of the Elberfeld Opera, as I stated last week, scored an enormous success with his production of "Electra." The Elberfeld papers all state that he led the orchestra and singers through the wonderful mazes of the Strauss score with a master hand. One paper writes: "H. H. Wetzler acquitted himself of his enormous task admirably. He brought the motives out of the flood of tones in a beautiful and plastic manner, and the enchanting lyric parts he expressed in glorious colors. All in all he revealed a conception of the Strauss work that challenges admiration."

Charles H. Keefer, a young American composer-pianist, who is studying in Berlin, has just completed a composition for piano, entitled "Meeresleuchten," which reveals a great deal of creative talent. It is a short presto movement, built up on similar lines to Henselt's "Bird Study" in the fundamental idea. It is technically very difficult and demands a virtuoso. There is an exotic charm in the rapid harmonic changes and when played very fast and legato the effect is altogether charming.

The dearth of first class heroic tenors makes it sometimes necessary for two operatic stages to employ the same one. That is the case with Hans Taenzler, a pupil of Teresa Emerich. He is at present singing alternately

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at Karlsruhe and Munich, achieving pronounced successes on both stages. Davida Hesse, of Stockholm, who like her famous countrywoman has been dubbed the "Swedish Nightingale," is soon to appear here at the Comic Opera. This is looked upon as an important event. Miss Hesse is also a pupil of Madame Emerich. Still another Emerich pupil is the heroic tenor, Reiter, who, after appearing at the Dresden Royal Opera as Guest in "Aida" and "Trovatore," has just signed a five year contract with that famous institution.

William K. Ziegfeld, manager of the Chicago Musical College, spent several days in Berlin last week. He made this trip to Europe partly for recreation and partly in the interests of the college.

Three orchestral works by Adolph Weidig, of Chicago, are to be performed at the tenth Nikisch Philharmonic concert on April 5. They are entitled "Episodes," and were brought out by Stock with the Chicago Orchestra last March. Mr. Weidig has been spending the winter in Berlin. He has come into contact with many important musical people here and has enjoyed his season of rest to the full. His "Episodes" are to be played at Vienna next season by the Musikverein, and Weidig himself is to conduct his symphonic fantasy, "Semiramis," at an orchestral concert in Hamburg on April 3. Other performances are also pending.

Godowsky's Vienna engagement, about which I cabled you in full last week, as was to be foreseen, has called forth a vast amount of comment in the European press. It is, indeed, the most extraordinary engagement ever closed between a musical institution and an artist. Not only is \$20 an hour for pedagogic work a phenomenal fee, even according to American ideas, but Godowsky is practically free to come and go as he pleases. He is bound only to teach on an average of five hours a week during the school year, and these hours he can arrange as he chooses, so that he is enabled to have leave of absence for two, three, or even six months at a time. He gets just twice the salary paid to his predecessors, Busoni and Sauer, and he also has twice the freedom that they had. Moreover, in case of his death, his wife is entitled to a life pension.

Richard Strauss, in the following interview which a correspondent of the Neues Wiener Tageblatt had with him, has given the world his credo in point of form, contrast, harmony and dissonances. Richard the Second of late has shown more disposition to talk and to write than was formerly his wont, and he always has something of inter-

est and of value to say. In speaking of the possibility of expansion of the musical intellect, the fact was mentioned that "Feuersnot" had made such a sensation at its premiere. Apropos of this Strauss said: "You see, you must admit now that 'Feuersnot' today seems quite harmless. I am convinced that I have found new formations in the paths which I follow. When I heard 'Tristan' for the first time in my life (I was then an educated musician) it seemed to me to be utter chaos; I could make nothing of it. And yet how clear and simple this masterpiece of Wagner seems today to everybody who has had the same experiences as I had. It is nonsense to maintain that I purposely write dissonances; in all of my works I do not know of a single place which ever seemed to me to be cacophonous. On the contrary, I often have the desire to express an idea with the greatest realism, but I never succeed in doing it. Everything called for in music must be written down symphonically and polyphonically, so that even the singing voice on the stage appears as an integral part of the intricate score. If, however, it is a question of making a part of the text appear to convey to the listener a certain action, then one must be homophonous; an illustration of this is found in the first monologue of 'Electra,' an effect which could not be obtained if the work were homophonical or polyphonical throughout. One gets tired of one as well as of the other, as the charm of contrast is lacking. If you take a creative artist of our day seriously, you must not immediately break your stick over him, but you must ask yourself whether he has not, perhaps, with his powers of conception, gone on in advance of you. There is nothing worse than holding fast to fixed forms."

ARTHUR M. ABELL.

Becker's Summer Classes.

Gustave L. Becker, the well known pianist and pedagogue, will undertake a summer course of instruction next June, to last until September. Mr. Becker desires to gather around himself ten or twelve young teachers as pupils, who might desire to learn his new method, as now completed and perfected by means of new and important researches and discoveries Mr. Becker has made. Applications for membership to the Becker summer class now are being received, and it is well to make inquiry early, for Mr. Becker will select from among the candidates those who in his estimation are best adapted to derive benefit from the proposed course of teaching and training. Those interested should communicate with Mr. Becker at his studio, 11 West Forty-second street, New York.

Leopold Godowsky has received the title of professor from the Austrian Emperor.

Marcella Craft's Success in Germany.

With the beginning of next season, Marcella Craft, the Boston girl, will be one of the leading sopranos of the Munich Royal Opera. She has been singing Aida in Kiel with exceptional success. Prince and Princess Heinrich recently heard her there in that role, and they called her into the royal box and complimented her most heartily on her art, saying they hoped she would not leave Kiel, as she was such an honor to their opera. Prince Adalbert also summoned her to his royal box after a performance of "Madame Butterfly." He complimented Miss Craft highly on her singing and acting, and the following day he sent her a large basket of lovely chrysanthemums. When "Madame Butterfly" was given again the following Friday Prince Adalbert was again present, and again called Miss Craft to his royal box and presented her with a beautiful gold brooch and a gold laurel wreath, set with rubies, with his initial, A, and the royal crown in the center. The following are press notices on Miss Craft's Aida:

Miss Craft undertook the role of Aida, a part which is otherwise always given to dramatic singers. Thus it was in the nature of an experiment, but it proved to be a great success. Miss Craft is a mistress of belle canto and she proved again that the beauty and carrying power of the voice, and not the volume alone, are what count. Historically, Miss Craft's was an Aida of individuality. Vocally the climax of the performance was reached by Miss Craft's rendition of the well-known aria of "Home-sickness." In the trio, too, her voice easily soared above the powerful organs of Krause and Griffit.—Kieler Neuste Nachrichten, January 5, 1909.

There are stages on which Aida and Elsa are sung by the same artists. Miss Craft has sung both with marked success. Her Aida was on a level with her other roles, which have been highly praised here often. It was not conventional—it did not lose itself in generalities; it was a sheer masterly performance, a masterpiece of psychological synthesis. In poise, in make up, in every movement, individuality was revealed, and coupled with this a vocal art of absolute perfection.—Holsteinische Volks-Zeitung.

More Appearances for Madame de Rigaud.

Last Thursday evening, Clara de Rigaud sang at the musicale given by Mrs. Alphonse Sterns. As announced last week, Madame de Rigaud sang for the Playgoers week before last, in addition to appearing at several private musicales. This week she will again be heard at several "at homes." Beula Owen, Mabel Leggett and Constance Blair, were the de Rigaud pupils who sang at the last de Rigaud studio musicale. All are in the advanced class. Sadie Elias, another advanced pupil, recently sang for Safonoff at the Hotel Netherlands, and the Russian conductor expressed himself in highly complimentary terms about the voice and method of the young woman.

Hubert Wondra, for many years chorus director at the Vienna Opera, has given up his post.

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30, RUE MARBEUF (CHAMPS-ÉLYSÉES),
PARIS, MARCH 1, 1909.

The meeting so anxiously looked forward to by the Paris Opéra shareholders was held on Friday last and resulted in a negative vote, which renders the situation, or the "conflict," and the "crisis," as the newspapers style the trouble, yet more acute. Now the dissolution of the society seems imminent, the meeting of the shareholders not having voted either for the reduction or the increase of capital, which the directors (the managers) requested. This special general meeting of the shareholders of the Opéra called on the 26th ult. refused the increase of capital requested by Messrs. Messager and Broussan. A dissolution of the society becomes necessary. The Minister of Fine Arts will then have to decide. If some the return of M. Gaillard is considered probable, and with him one would associate M. Messager, the former director of the Opéra, seeming to be in the present circumstances the only one capable of immediately winding up the situation and of bringing the full amount of necessary funds, without interrupting the performances at the Opéra. The situation has from this moment entered a new phase. The minutes of the meeting were thus drawn up: 1. Reduction of the company's capital; 2. increase of the company's capital. This double proposition demands some explanation, which here follows: Reduction.—A part of the sum spent from the time of the working of the new society would be passed through profit and loss. Thus, the original capital would be reduced to 1,020,000 franc (1,500,000 francs—480,000 francs). This total decrease of 480,000 francs would be divided among the sixty shares of the shareholders, each of which, of the value of 25,000 francs, would no longer be worth more than 17,000 francs (25,000 francs—8,000 francs). Increase of the capital.—The managing directors would then propose by subscription of new shares of the shareholders to increase by a sum equal to that which would have been passed in profit and loss, that is to say, 480,000 francs, the residue capital, namely, 1,020,000 francs. Thus the company's capital would be brought up to 1,500,000 francs (1,020,000 francs plus 480,000 francs new money). The meeting took place under the presidency of M. Messager. There were present MM. Messager, Broussan, Lagarde, Clément, Blumenthal,

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CLAIRE FRICHE,
A Paris Tosca.

necessary that three-fourths of the votes represented, that is, forty-one votes, should be unanimous. The management therefore needed two votes in order that their propositions could be carried. The ballot taken, the meeting immediately broke up.

Commenting on the vote of the Opéra shareholders refusing to increase the capital by 500,000 francs (480,000 francs) in order to cover the loss on last year's working and provide for the future—a vote which was considered as condemning the management—the Figaro has this to say in defense of the management: "There is some injustice in the vote. Many sensible people are agreed that the two capable men who accepted the difficult task of managing the Opéra have not had a fair chance. It would be unjust to claim that they had failed and cruel to condemn them for the financial results after only one year of office."

Here is a little Opéra story in figures, based on six

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d'Opéras du Monde

weeks' receipts, that may prove interesting to many readers of THE MUSICAL COURIER: January, 1909, Friday, 1, "Faust," receipts 17,087 fr.; 2, "Crépuscule des Dieux," 15,285 fr.; 4, "Samson," 13,689; 6, "Aida," 11,270; 8, "Rigoletto," 14,991; 9, "Tannhäuser," 9,180; 11, "Crépuscule," 14,870; 13, "Monna Vanna" (première), 11,009; 15, "Lohengrin," 15,492; 16, "Monna Vanna" (second), 9,431; 18, "Monna Vanna," 12,294; 20, "Tannhäuser," 13,073; 22, "Monna," 14,304; 23, "Rigoletto," 9,860; 25, "Faust," 16,768; 27, "Samson" and "Coppelia," 14,310; 29, "Crépuscule," 16,700; 30, "Monna Vanna" and "Etoile," 8,769. February, Monday, 1, "Lohengrin," 15,468 fr.; 3, "Rigoletto," 9,949; 5, "Samson" and "Javotte," 14,989; 6, "Faust," 16,565; 8, "Crépuscule," 14,010; 10, "Lohengrin," 13,700; 12, "Faust," 16,383; 13, "Samson" and "Javotte," 11,861; 15, "Monna Vanna," 16,470; total, 364,867, averaging per representation 13,513 fr., or in dollars about \$2,702.60 a performance.

At yesterday's Colonne concert the program was opened by Gabriel Pierné with the overture to Wagner's "Maitres Chanteurs." There was a novelty by a young musician, a suite in D major, that found many admirers. Its author, Roger Ducasse, a second Grand Prix de Rome in 1907, had little difficulty in proving his talent. Three songs, happily inspired by M. A. Coquard on poetry of Madame Fournery-Coquard, entitled "Joys and Sorrows," were interpreted with much taste by Mlle. Charbonnel. The "Rhapsody Norvégienne" of Ed. Lalo brought the concert to a close. Rosenthal was the piano soloist in Chopin's E minor and Liszt's E flat concertos.

M. Chevillard, at the Salle Gaveau, gave a repetition of Wagner's "Rheingold" music in its entirety, with various vocal artists, members of the Paris Opéra. This performance of Wagner's opera music without scenery, costumes or stage life, an afternoon appearance in "evening dress," was discussed in last week's letter. Strange as it may seem, the orchestral performers in these Sunday afternoon or matinee concerts make their appearance in conventional evening dress, likewise the soloists, while at the Opéra performances in the evening the musicians are

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allowed to appear in morning or afternoon dress, as they may choose. Curious inconsistency, this!

Tuesday's concert of the Société Philharmonique and the Thursday Sechiari concert, Salle Gaveau in each instance, were given with successfully executed programs. The first named was devoted to compositions, mostly vocal, of Reynaldo Hahn.

"Une Heure de Musique," in other words, a five o'clock tea-musical, was given on Saturday afternoon chez Delma-Heide in his MUSICAL COURIER studios, 30 Rue Marbeuf, which proved to be a pleasant and successful gathering of musical friends. Among those invited were: Mr. and Mrs. Frank H. Mason, Mr. and Mrs. John Darlington Marsh, Mr. and Mrs. J. J. Hoff, Dr. and Mrs. Younger, Hanson Cleveland Cox, John Sylvester James, Mr. Holman-Black, Count and Countess de Cisneros, Mme. Jules Hié, Carrie Swain-Wisler, Mrs. John Adams Drake, Miss Ray, Mr. and Mrs. Hugh Reid Griffin, Mrs. Colonel Mapelson and Mrs. King, Mrs. Richardson, Demetrios Chrysochoides, Katharine Fisk, Charlotte Lund, George Harris, Jr., Joseph Szule (composer and musical director of the French "Merry Widow" company), Baron et Baronne A. de Frédéricksz, Baron Natili, Mme. Touret de Saint-Genis, Jane Noria, Emily Ludwig, Regina de Sales, Mrs. and Miss Sutherland, Professor Haslam, Miss Aldrich, Miss J. N. Dixon, Sydney B. Veit, Frida Eissler, E. B. Lewis, Professor Dumartheray, Mme. W. Scott, Madame de Causse, Madame Thayer, Mrs. J. Willis Fitz Gerald, Miss Russell, M. et Mme. Jacques Russak, Tessa Mondelle, Mlle. Ephra Vogelsang, Mrs. Hopkins, Mrs. and Miss Pearson, Mlle. Noltanius, Mlle. Schwab, Mr. Slade, Mr. Marcus, etc. The musical program was interesting and interpreted in a delightful manner by Charlotte Lund and George Harris, Jr. These two singers, pupils of the same master, were charming in their duet singing, both voices being alike in production and harmoniously blended. Miss Lund, who has been steadily improving since her return from America, was in particularly good form in her lieder group. The Szule songs, interpreted by Mr. Harris, with the composer at the piano, were selected from a cycle of ten (poetry by Paul Verlaine), all of which are splendidly treated, showing the hand of a master musician. M. Szule writes a flowing and musically interesting accompaniment to his vocal inspirations. Mlle Schwab played the accompaniments in a sympathetic manner. The program follows:

UNE HEURE DE MUSIQUE CHEZ DELMA-HEIDE

30, Rue Marbeuf,
Le Samedi 27 Février 1909, à 5 heures.

PROGRAM.

Duos—

Prologue (Chanson Leilah).....Alex. Georges
L'Addio.....Nicolai
Mlle. C. Lund et G. Harris, Jr.

La Lune blanche.....Joseph Szule
Walcourt.....Joseph Szule
Clair de Lune.....Joseph Szule
George Harris.

Accompagné par l'Auteur.
In quelle Trine Morbide (aria de Manon Lescaut).....Puccini
Charlotte Lund.

Duo, Les Pêcheurs de Perles.....Bizet
Mlle. Lund et M. Harris.

Air de L'Africaine.....Meyerbeer
M. Harris.

Seufzer.....Wolf
Zurückung.....Strauss

Meine Liebe ist grün.....Brahms
Mlle. Lund.

Duos—

Volkstied.....Jadassohn
Gute Nacht.....Jadassohn

Mlle. Lund et M. Harris.
Au Piano Erard: Maria Schwab.

A concert singer who has been unusually busy here in Paris this winter is Charlotte de Grege. One hears only

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SOLOIST:

MISS KATHARINE GOODSON

Pianiste

PROGRAMME

Overture "Genoveva".....Schumann
Concerto in E flat major.....Brahms
Symphony No. 6 (Pastorale).....Wagner
Prelude "Die Meistersinger"

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highest praise for this talented woman, who is the possessor of a splendid mezzo-soprano voice of rare quality. Besides her concert work, Madame de Grege keeps up her vocal study with King Clark, to whom, she declares, she owes her success.

M. Clemenceau will unveil today before a distinguished company in the Victor Hugo Museum a bust of Paul Meurice, the poet and founder of the museum.

At Mrs. Henry Eames' "at home" last Wednesday, Montreville Cogswell and Constance Purdy sang. Mr. Eames played from Bach, Rachmaninoff and Schumann. These at homes are informal musicales of a high order and are being enjoyed by a wide range of artists and music lovers.

Mrs. Charles Delmonico, of New York, who has been studying in Paris this winter under her former teacher, Dossert, has returned to America on urgent business connected with the Delmonico interests. She expects to return in May. Mrs. Delmonico has a dramatic contralto voice of much warmth and richness, besides being endowed with beauty and musical gifts of a high order.

Mrs. Archibald S. White, of New York, a well known contralto, has just returned to Paris to coach with her former teacher, Dossert. Mrs. White will be heard in recital here and in London before her return to America. She will also give some recitals at the White House after the inauguration of President Taft.

George Hoover will give a series of six talks (illustrated by music) on operas now being sung in Paris. These talks will be given on Monday afternoons at 5 o'clock in the studio of George Elmer Brown, Boulevard Raspail. The present series includes "Orphéo," "Don Giovanni," "Le Barbier," "Les Huguenots," "La Favorita," "Rigoletto."

DELMA-HEIDE.

THE TONE ART IN TOLEDO.

TOLEDO, March 11, 1909.

The Toledo Newsboys' Band, which covered itself with glory at the concert given in the auditorium of the Newsboys' Building recently, has added new laurels by its visit to Washington, where the boys marched in the Taft inaugural parade. Upon their arrival at Washington, and as they marched up Pennsylvania avenue playing their best, looking and feeling proud as emperors, they were followed by a gay company of negroes who joined in a fantastic dance as an accompaniment to the music. The curious company made a spectacle long to be remembered by those who saw them. The playing of the Toledo Newsboys' Band was highly complimented by musicians of note.

At the meeting of the Woman's Educational Club at Milner's last week features of the program were the piano duet, "March Arabesque," by Kortheuer, played by Mrs. A. C. Mortland and Alice Williams (assistants of Professor Kortheuer), and "Kammenoi Ostrow," by Rubinstein, played by Miss Williams.

The Toledo Männerchor scored another success at the concert given Friday night at the Ursuline Auditorium before a large and appreciative audience. The Männerchor is an old organization, being now in its eighteenth year. Professor Wylli was the conductor, and if the work done last week is to be taken as a criterion he has proven something more than a success. Mrs. Marshall Pease, con-

tralto, and Clara Kohler-Heberlein, pianist, both from Detroit, assisted the club. The program included works by Mendelssohn, Schubert, Kremser and Angerer.

H. L. SEHN.

MUSICAL TORONTO.

TORONTO, Canada, March 9, 1909.

Recent musical events at Massey Music Hall, which were all liberally patronized, were the appearances of Paderewski, February 25, who once more delighted Toronto with his wonderful art; Marie Hall, March 1, who, as on her previous visit, roused her hearers to a high pitch of enthusiasm; Blanche Marchesi, January 25, whose charming song interpretations were greatly appreciated, Gertrude Huntley, a clever young Canadian pianist, assisting on the latter occasion.

Next Thursday evening Haydn's "Creation" will be given by the Toronto Oratorio Society under J. M. Sherlock.

Nora Hayes, a young violinist of great promise, last evening gave a very pleasing recital in the Conservatory Music Hall. Mrs. Gerhard Barton rendered sympathetic and efficient service as accompanist.

Russell G. McLean, baritone, newly appointed soloist at the Sherbourne Street Methodist Church, announces a song recital March 11. He will be assisted by Gertrude Huntley. Both these artists have recently returned from their studies in Paris.

A novel and entertaining program was given February 25 by the Women's Morning Musical Club in the Conservatory Hall. Original compositions by representative Toronto musicians—Dr. Albert Ham, Arthur Blakeley, Miss Zollner, W. O. Forsyth, R. S. Piggott, Easter Smith, Dr. Humphrey Anger, Albert Nordheimer and Dr. T. B. Richardson—were rendered. There was an overflowing audience.

H. A. Wheeldon, Mus. Bac. (Cantab.), F. R. C. O., England, successor to Dr. Torrington at the Metropolitan Methodist Church, is giving recitals upon the large organ which are gaining in favor. Recent programs included the "Soldiers' Chorus" from "Faust," selections from "Il Trovatore" and two negro melodies. The instrument contains a set of chimes, of which Mr. Wheeldon makes frequent and effective use.

The Toronto Symphony Orchestra is extending its work to neighboring cities. A concert was recently given in Peterboro and other places will likely be visited in the near future. Mischa Elman has been engaged for the next concert, March 25.

The University Orchestra, Harold Meir conductor, gave a very creditable performance March 3 in Convocation Hall. The organization, which is nicely balanced in the various sections, numbers between sixty and seventy players, who appeared at the concert arrayed in college gowns.

ELIZABETH BLAKELEY.

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In London we are nothing if not enthusiastic, or perhaps overenthusiastic, about a composer. Just recently we had Mendelssohn on every program to a greater or less extent, whole concerts being devoted to his works, while the past week seems to have been what might popularly be called a "Debussy week." His compositions have been played and sung, he has directed them himself, noticeably at the Queen's Hall Orchestra concert last Saturday afternoon, when his three nocturnes for orchestra were given their first English performance. A week or so ago we had a program arranged from Monteverde to Debussy, with a lecture about the French composer, so there have been many opportunities of hearing his music. Who is to be the next one exploited?

We are all much interested in the honors that have been given to Godowsky in his appointment to the directorship of the Klavier-Meisterschule of the Vienna Imperial and Royal Academy of Music. It has always been a matter of regret that Godowsky did not play oftener in London, although his appearances during the past year or two have been more frequent than in previous years, so when the news of his appointment came, it was thought that such an appointment would prevent his public appearances in England as well as in other places. But details of the conditions of the appointment show that he is to be at liberty for public engagements. At his Chopin recital last week the hall was crowded in every part. Musicians, students and music lovers all welcomed him again, and testified by much applause to their enjoyment and appreciation of his playing. As one of the leading critics said: "Mr. Godowsky can hardly ever hope to pay a profounder tribute to the memory of the gifted Pole than he did on this occasion by his performance of the works which stood out most prominently in his exacting program." Criticism does not enter into the playing of Godowsky, that is, if criticism means fault finding, for there is nothing to find fault with, excepting by hypercritical listeners. The recital the other day was one that will long dwell in the memory of those who know and appreciate the great musicianly qualities of this master of the piano.

It may be remembered that when the Delle Sedie School of Singing was opened a little more than a year ago in

London it was under the direct patronage and approval of the late well known singing teacher, Delle Sedie. His letters of commendation to his former pupils, Ingo Simon, Madame Cleaver-Simon and Gertrude Griswold, were those of friend as well as teacher, and he expressed himself as happy to have his name used in connection with a school of singing of which they were the teaching heads. It was the intention of Delle Sedie to take an active interest in everything pertaining to the school, the success of which he predicted from the beginning, but just previous to the opening day his death occurred. While his death brought much sadness to his devoted pupils, the scheme of the school was not abandoned, and just a little more than a year ago the doors of the Delle Sedie School of Singing were opened. The need of such a school must have been great in London, for from the first a large number of pupils enrolled, a number that has been steadily augmented throughout the year, until now it may soon be a question of having larger quarters to accommodate the increasing applications. The school started on a broad plan which has been adhered to closely throughout the year. Frequent auditions have taken place, while the lec-



EMILE SAURET AS HE LOOKED IN 1879.

tures on musical subjects have been of increasing interest and value.

At first the auditions were quite private, only the teachers and officers of the school forming the audience, but latterly friends have been asked. At these auditions the programs have consisted of the songs that the pupils were

studying; there was no special preparation for the evening, in fact, it was often not until the very day that they were to sing that the participants knew what part or song was assigned to them. Usually at the end of the program Mr. and Mrs. Simon would sing at the solicitation of the pupils, and on one occasion Madame Donalda, who was present, was induced to add an aria and a song or two to what had been an enjoyable evening. To show the class of music that is being studied and sung at the Delle Sedie School, mention can be made of the program of the last audition, which took place on February 20. On this occasion the pupils who appeared were Madame Serena, Messrs. Flanagan, Lightstone, Peppercorn, Deighton and Sickert. The numbers sung were by Gluck, Handel, Mozart, Beethoven, Jomelli, Rosa, Martini, Sacchini and Pergolesi. The lectures have been given by Mrs. J. Edgar Rudge, the subject for this winter being "The History of Music." At the lecture last Thursday afternoon the fourteenth century was the one entered upon. It is of course impossible in a short hour to do much more than mention names of the great musicians who influenced music so many years ago, and to give some of the many interesting details of their careers and works. Mrs. Rudge made her lecture, or talk, of great interest and was listened to with the closest attention. Her extensive knowledge of music, her reading and researches brought together much that was little known, and it was not to be wondered at that many in the audience took copious notes of details. This lecture was delightfully illustrated by the singing of two unaccompanied quartets in which Mr. and Mrs. Simon, Miss Griswold and a pupil took part, and by the singing of some solos and duets, in which Mr. Flanagan and Mr. Deighton were the singers representing the school. Mr. Flanagan is a young American who came over last year to study at this school; he has a fine tenor voice, and his singing last Thursday was greatly applauded. He possesses temperament as well as voice, and it is really remarkable to hear so good a technic after so few months of study. He is a hard worker at his chosen profession and will undoubtedly have a successful career in the future that will bring credit to his teachers as well as himself. Mr. Deighton took part with Mr. Simon in a duet from "Samson," in which he made a marked impression on the audience. His voice is of fine quality and he has studied sufficiently long to have it under control, while the flexibility is surprising in so deep a bass voice. In fact, he sings today, while still a pupil, far better and with more intelligence and finish than some of those prominently before the public. The program closed with an aria from "Atlanta," which was beautifully sung by Mr. Simon. It was just suited to his tenor voice, and all the runs, trills and prolonged notes were object lessons to any singer present. This aria is one that he will sing at his recital in Berlin on March 19, and it ought to gain him the good will of the Berliners. At this recital Madame Cleaver-Simon will of course appear in solos and also in duets with her husband. Their singing of duets is one of the most charming features of their recitals. They have in a way made a specialty of old Italian duets, as well as some of the more modern French ones, and usually have to repeat each one. There were about fifty people present last week at the lecture, among them being Madame Novikoff, Madame Méra, Mrs. Charles Roche, Mrs. and Miss George, Mrs. Ernest Harold Baynes, Cecile Hartog, Mrs. and Miss Fernald, Mr. and Mrs. Reid, Dr. and Mrs. Pearsall, Mrs. Mur-

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ray, Mrs. Kendall Johnson and Herr Bonawitz. Tea was served after the lecture, which gave opportunity for a social half hour. Teachers and pupils, as well as the lecturer, were warmly complimented and congratulated. The success of the Delle Sedie School of Singing is now thoroughly established, the record for the first year proving how far sighted the promoters of the school were, while the brilliant opening of the second year shows on what a sure foundation the school is established.

Count von Heinrich, pupil of Cernicoff, gave a recital last Thursday evening, under the patronage of the German Ambassador, Count Wolff Metternich. The hall was crowded by friends and admirers of this young pianist, and he at once established himself as a successful artist whose further appearances will be looked forward to with pleasure.

Last week Count von Weddehlen played at Cheltenham and was immediately requested to give another concert in that very musical town.

Kreisler's only recital in London this season is to take place at Queen's Hall next Friday afternoon. His program includes Bach's suite in E minor, Sinigaglia's "Rapsodia Piemontese," prelude and allegro by Pugnani, a study by Franz Benda on a chorale by Handel and a group of dance movements chosen from works by Martini, Tartini, Lola and Françoise. Mr. Kreisler will add one of his own compositions to his program, an "Introduction and Scherzo-Caprice," for violin alone, and three caprices by Paganini for which he has arranged a piano accompaniment.

Ida Kopetschny has just returned from the Continent where she has been singing in a number of concerts in Frankfurt, Cologne, Berlin and several other cities in Germany. Her singing of the soprano part in Mendelssohn's "St. Paul" was everywhere a marked success, with most flattering notices from the press, as well as from the public. All the critics praise the musical intelligence, the warmth and poetry of her delivery and the special gift she has for folk lore. Fritz Steinbach said of her: "Here is a high, beautiful soprano of great purity," certainly flattering praise from such an authority. Among her engagements just booked is one for a recital, where she will sing folk songs in different languages. Later in the month Madame Kopetschny will appear at a concert in London.

Godfrey Nutting has given a number of parties at his very pleasant rooms since coming to London to reside. At a recent one among those who contributed to the interesting program were Georgina Delmar, Stewart Gardner, Roland Jackson, and there were recitations by Sara de Groot. Among the guests on this afternoon were: Hon.

Ethel Cadogan, Mrs. Cecil Harmsworth, Mrs. John Platt, Mrs. Ernest Platt, Cyril Scott, Hubert Bromilow, Alys Bateman, Maud Allan, Mrs. Ball-Greene—widow of the late Val Prinsep—and Mr. Prinsep, Alice Delmar, Madame Mackenzie-Fairfax, Adele Villiers, Mr. Huskinson, Gertrude von Taysen, Ernest Groom, Mrs. Owen Quick, Desmond Raleigh, Clarence Derwent, Mrs. Few, Mrs. Primrose, Mrs. King, Madge Murphy, Irene St. Clair, and Miss Murray-Prior.

George Henschel made his reappearance in London last week after an absence of several years. His first appearance in London was in 1877, thirty-two years ago.

The proposed National English Opera Union which was being organized by Charles Manners has been abandoned for lack of support. There were three thousand people who signed the circulars sent out, all apparently desirous of aiding and assisting to establish English opera in London. However, when it came to the point of getting these three thousand to subscribe for the season at Drury Lane next May, only about 250 people responded. So it would seem that it is the provinces that support English opera, for there are two opera companies playing throughout the year out of London, with short seasons of a few weeks only in this city. Mr. Manners says in his letter to the press: "Heaven only knows what we should do without the provinces." The season of the Moody-Manners English Opera Company in Dublin, a very much smaller city than this big London, lasts about six weeks and the opera is well patronized. Yet in London there could not be found sufficient subscribers for even a three weeks' season.

Harrod's, one of the largest "dry goods" shops in London, is celebrating its diamond jubilee with concerts from March 15 to 19. This house has been established sixty years and is what is called in America a "department store." Giving concerts in such stores here is quite unknown, but you have many such musical events in your large cities. The London Symphony Orchestra, conducted by Landon Ronald, and the band of the Grenadier Guards, with the following soloists, are to appear: Agnes Nicholls, Madame Donald, Madame Galvani, Miss Thudicum, Madame Lunn, Madame Thornton, Ben Davies, John Coates, Lloyd Chandos, Signor Tamini, Charles Santley, Thorpe Bates, Margaret Cooper, Mark Hambourg, Jean Gerardy, Miss Scharrar and Miss Liebmann.

The feature of the concert of the Philharmonic Society this evening will be the appearance of Emil Sauer. Mr. Sauer's first number is to be Beethoven's piano concerto in E flat, and later in the program he will play Liszt's "Ricordanza" and Chopin's allegro de concert in A.

A. T. KING.

MUSICAL EVENTS IN LINCOLN.

LINCOLN, Neb., March 4, 1909.

Mrs. Herzog, one of the leading pianists of this city and a woman of great influence in the Matinee Musicale, played for the University students at Convocation on February 25. Mrs. Herzog's program included numbers by Chopin, Chaminade, Delibes, MacDowell and Liszt.

Rehearsals for "The Chimes of Normandy" have begun at the University School of Music. The opera will be in charge of Mr. Williams, who is one of the new professors of the school.

The Redpath Male Quartet gave a program at the Oliver Theater, Monday night, March 1.

Miss Fodrea, the violinist, pupil of Carl Steckelberg, will give her graduating recital in the near future. Miss Fodrea will play works by Paganini, Bach, Beethoven, Chopin and Sarasate.

Norman Hackett, the actor, gave an address to university students at the Temple March 3.

The pupils of Mrs. Raymond J. Abbott gave a piano recital at their teacher's home, 1423 South Eighteenth street, on the afternoon of February 27.

The piano pupils of Stella Rice gave a recital at the latter's home, 1414 L. street, February 27.

The Matinee Musicale Juniors presented Miss Pershing in a complimentary recital at the home of one of their members, Ruth Raymond, on the afternoon of February 28. The program as played by Miss Pershing included numbers by Gluck, Brahms, Schumann, Chopin, MacDowell and Liszt.

The Temple Orchestra, under the baton of Mr. Steckelberg, will give another concert within a few weeks. The fifth symphony by Beethoven and the Bruch concerto in G minor (Mr. Steckelberg as soloist) will be the features of the program.

The Eames Amateurs met Monday afternoon, March 1, at Miss Bardwell's home, 1917 Euclid avenue. Mrs. Eames presented a program on "Music of Nature."

Plans are on foot through the co-operation of the Matinee Musicale and the Commercial Club to establish permanently a May Music Festival for Lincoln. Negotiations are under way to secure the services of the Minneapolis Orchestra, the players of which made such a favorable impression in Lincoln last spring.

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Dresden Bureau of THE MUSICAL COURIER.
GEO. BAMSTR. 2, February 28, 1909.

"Electra" still continues to be a subject of interest. Many have been the comments on the failure of Madame Schumann-Heink to complete her engagement, which, we are told, included two appearances as Clytemnestra, in the above opera. The facts of the case would appear very simple, namely, Madame Schumann-Heink was seized with a severe bronchial catarrh, which totally indisposed her for singing, and all her engagements had to be canceled. Report has it that she will soon return to Dresden to sing Clytemnestra once more. Krull is said to be in a state of over excitement, and quite unable to take her roles in other operas, since the last performance of "Electra." Fraulein Marx, of Leipzig, was therefore called in to sing the part of Marta, in the last performance of "Tiefand," Monday last. She met with sensational success, and was called before the curtain innumerable times.

In the Opera matinee last Sunday, it is said that 14,000 marks were taken in for the benefit of the Soldiers' Home. Yesterday, in the usual Ash Wednesday symphony concert, the symphony in C major of Schubert was announced; the Spanish violinist, Manén, was to perform the symphony "Españole," of Lalo. Frau Nast and Herr Grosch were to be the other soloists.

The last two Philharmonic concerts were of more than usual interest. In the fourth concert, Carreño came with the beautiful concerto of MacDowell, in D minor, and the "Konzert-Stück" of Cowen in B flat major, together with selections of Chopin. This "lioness of the piano," as Hanslick was pleased to call her, is much beloved by the Dresden public, who put themselves completely under her sway, and remained standing for a long time shouting "bravas" and loud cries for "more." The Anglo-Saxon composers above mentioned made a most decided hit and were well spoken of on the following day in the Dresden papers. Vernon d'Arnalle, or Virginia, who has entered upon quite a brilliant career, did not make quite the favorable impression upon me that he did in a later concert with Henry M. Field, of which I shall soon write. He seemed, however, to please the public and the critics. He is the possessor of a magnificent baritone-tenor voice, and has been evidently able to master German song and music as few foreigners have done.

In the fifth Philharmonic concert a decided surprise was in store for many. In place of the great Busoni, who had been previously announced, there appeared the Russian composer, Rachmaninoff, the well known composer of the beautiful C sharp minor prelude, so much played every-

where. That he is not the composer of one piece was amply demonstrated by his performance of his magnificent concerto, in three movements, in C minor, which is full of the most expressive themes for both orchestra and piano, marvelously rich in musical invention, and affording a great opportunity for display of virtuosity. He played it magnificently, and when he finished the three preludes which next followed, to which he added as encore the C sharp minor prelude, we can testify to a scene of triumph for an artist such as one seldom witnesses. Rachmaninoff was called out again and again by overwhelming applause. It seems that he has been living in a wholly retired manner for some time in Dresden. He looks like a man who has lived much within himself, far away from the common world. The singer, Margarete Ober, must almost of necessity be placed somewhat in the shade, in comparison with such great genius. She is the possessor of a rarely beautiful alto or mezzo voice, which she uses with great discretion and taste. But she placed herself at a still further disadvantage by singing with her notes before her. She was nevertheless well received by the audience.

The two last "Grosse Künstler Konzerte" have brought some of the best known talent from Berlin: Ernst Kraus, tenor from the Royal Opera; an exceptionally fine cellist, Jacques Lier; Henri Marteau, of the Berlin Hochschule, and the singer, Ilona Durigo. Ernst Kraus was called at the last moment from Berlin to take the place of Anthes, who report said, would not be allowed to appear here without being "attached" by the royal operatic authorities, on account of his broken contract. For the truth of this statement your correspondent cannot vouch. In any case, Ernst Kraus proved an excellent substitute, and while not exactly a born lieder singer, none the less so captured his hearers that he was fairly besieged for more. This artist makes a most sympathetic impression, and his voice is at times of surpassingly lovely quality.

Lier gave the cello concerto in A minor by Saint-Saëns, with its interesting themes, characteristic rhythms and beautiful effects in ensemble. He added a menuet of Ph. E. Bach, an air of Pergolesi, and an adagio and allegro of Boccherini, all of which he had himself arranged with piano accompaniment. The "Mozartiana" of Tchaikowsky was so well rendered by the orchestra that Olsen was called out several times. As to Marteau, while he does not play with exactly that tone of authority which we are accustomed to hear from Joachim and lately from Kreisler, he is none the less a master in purely tonal effects, his tone being of an excellent quality and his technique beyond cavil. Fraulein Durigo is a singer of a most sympathetic (alto) voice, also of a sweet charm of delivery and much warmth, who produced an excellent impression also by her simple charm of manner and entire absence of pose. Her selections were by Gluck, Wolff, Grieg and Kjerulf.

The last Schumann evening of the Leipzig Gewandhaus Quartet proved almost an "event" for Dresden. The quartet for piano, cello, violin and viola, op. 47, the "Marchenbilder" for violin and piano, and the famous quartet for piano, two violins, viola and cello, were on the program. Emil Kronke played like one inspired—and so he must have been—by Julius Klengel. Hermann, the player of the viola, received an ovation after the "Marchenbilder," while the whole Quartet celebrated a veritable triumph at the close. These evenings will be continued next season.

such has been their success. At a later "extra" concert of this Quartet, the King was present.

Two evenings of the Petri Quartet call for the highest mention. At the former one I arrived in time to hear the delicious Haydn string quartet in E flat major (op. 33, No. 2), with its mirthful finale and presto, which had to be repeated, and the fine quintet of Schubert, in C major, in which the second cello was played by Wohlrab, and which was one of the best performances I have ever heard of this lovely work. At the close great enthusiasm prevailed. The best evening of the winter, however, was the last, on February 22, when the program showed quite an artistic as well as historical arrangement. First, in view of the general Mendelssohn celebration, came the E minor Mendelssohn quartet; this was followed by that of one of his great admirers and supporters, Schumann (the A major, op. 41, No. 3), and this in turn by the famous quintet of Brahms, Schumann's protégé, for clarinet and string quartet. The clarinet was played by Hermann Lange. In the matchless adagio, Brahms reaches a summit of lofty conception and divine inspiration which must rank this work with the masterpieces of the greatest composers. The whole Quartet were evidently in the spirit, and attained the heights to which these works called them.

Three of the most memorable concerts of the season were those given by Prof. Emil Sauer, Jan Kubelik and lately that of Sergei Kussewitzky, the famous contrabassist. Sauer, as of old, held his audience by his great magnetism, his energy and force of character, and lastly by his peculiar power to electrify his hearers. In the five Scarlatti sonatas of his own edition he reproduced all the gay joyousness of this old master, all his chic and originality of style, while Sauer's crisp, clean touch, his leggiero and staccati, were all called into play for the right execution of these charming old style classics. He gave a memorable interpretation of the second ballade of Chopin, in F major, as also of Beethoven's "Sonata Pathétique," of Liszt's "Ricordanza," two of his own compositions, intermezzo and "Sempere Scherzando" (most pleasing), and finished with the concert paraphrase of "Eugen Onegin," Tchaikowsky-Pabst, in which all this genial artist's gathered forces reached a grand climax, as the selection is known to be one of his greatest tours de force, unless the "Don Juan" fantasia or the "Tannhäuser" overture of Liszt be excepted. Kubelik seems today very much the artist he was at the beginning of his career. Those who prophesied that he would advance with his years, and gain in depth, breadth and power, have not as yet seen their hopes fulfilled. On the other hand, he has the same enchanting tone as of old, the same wonderful smoothness of bowing, the same dazzling technique, which he never seems to flaunt before the public, but with a beautiful and impressive dignity uses only for the most legitimate purposes, as in his execution of the Paganini etudes, by which he instructs as well as arouses wonder at his perfect ease and grand mastery. A young pianist, Alex Raab, assisted, and showed himself to be an artist of the keyboard who promises great things for the future. He performed very well the Bach-Tausig toccata and fugue in D minor and Rubinstein's well known "Staccato Etude" in C major.

Speaking of Kubelik reminds me to say that Ondricek scored an immense success in the concert of the Vincentius-Verein, where too much could scarcely be said of his sweet-

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As space fails here, I shall speak at another time of the concert of Sergei Kussewitzky, whose appearance here excited much attention in musical circles. Mention also should be made of the widely observed Mendelssohn celebration upon the one hundredth anniversary of his birth, when scarcely any musical institution of Dresden failed to hold some sort of memorial service or "Erinnerung" in concert form.

E. POTTER-FRISSELL.

Blakeley Organ Recitals.

Arthur Blakeley, the organist, of Toronto, Canada, has added to his laurels by his recent recitals in the Dominion. The following excerpt is from the Toronto Globe of February 27, 1909:

Mr. Blakeley is setting a high standard in his organ programs this season, and his recitals are attracting attention both far and near, he having received communications from New York, Chicago and other places complimenting him upon the splendid work he is doing. Last Saturday's program contained a strikingly original sonata by Borowski, Arensky's tender and pathetic berceuse and the famous Rachmaninoff prelude—all imbued with the national traits characteristic of Eastern Europe; selections from two new sonatas by American writers, Horatio Parker and Mark Andrews; Wagner's finale to "Das Rheingold," depicting the entrance of the gods into Walhalla; Liszt's "Espousal of Joseph and Mary," suggestive of wedding bells and "Ave Marias," and the sonata by Julius Reubke, "The 94th Psalm," "O Lord God, to Whom Vengeance Belongeth," a work of amazing intricacy and elaboration.

Tak in New York and Toronto.

At the close of the orchestral season in Pittsburgh, March 27, Eduard Tak, the concertmeister of the Pittsburgh Orchestra, is going to New York. He will be available for engagements. The following press notices refer to Mr. Tak's playing in Toronto with the orchestra last month:

Much praise must be given to Eduard Tak, the concertmeister, for his virtuosity in Saint-Saëns' violin solo, "Rondo Capriccioso." Mr. Tak is certainly an artist, and his tone has a peculiar velvet quality. He was encored twice.—Toronto World, February 24, 1909.

The only instrumental solo was the "Rondo Capriccioso" of Saint-Saëns, for violin, played by Eduard Tak, the concertmeister of the orchestra, who won a pronounced triumph, being recalled again and again, and finally forced to give two extra numbers. Mr. Tak has a clean and facile technique, and a smooth and sympathetic tone.—Toronto Globe, February 24, 1909.

Prof. Wilhelm Schwendemann, teacher of violin at the Würzburg Conservatory, died recently, after thirty-six years of service at that institution.

Louise Ormsby's Popularity Grows.

Increased demands for Louise Ormsby, the soprano, indicate that her popularity is growing. She has filled many excellent engagements in the Middle West this season, and more and more societies from that section are engaging her. Last week Miss Ormsby sang at a performance of "The Persian Garden," and at the Hyde organ concert at St. Bartholomew's Church, corner Forty-fourth



LOUISE ORMSBY.

uncommon among singers. One more point that ought to be touched upon is her big repertory. Therefore, she is one of the concert and oratorio singers who is "always ready" for an emergency. The following press notices refer to Miss Ormsby's singing at a performance of "Elijah" in Chicago, and a song recital in Indianapolis:

Louise Ormsby was the soprano, and disclosed a voice of good range and pleasing quality, which is used commendably. Her best achievement was the "Hear Ye, Israel," which was given carefully, but with finish.—Chicago Daily Tribune, February 23, 1909.

Miss Ormsby displayed a sincere appreciation of the music of the Widow, and sang her solos with a clear and powerful voice of pleasing timbre and musical quality. In the duet, "What Have I to Do With Thee," and in her solo, "Hear Ye, Israel," her artistic attributes showed to the best advantage.—Chicago Examiner.

Louise Ormsby was made responsible for the soprano music, and that which she sang was well and musically done. There were attempts on the part of the artist—as in the scene between the Widow and Elijah—to give the music dramatic value, and these were not without success.—Chicago Evening Post.

A large audience at the Propylaeum yesterday afternoon heard Louise Ormsby, soprano, of New York. Miss Ormsby's voice is one of pleasant and lyrical quality. She uses it with the appreciation of the value of phrasing and many artistic effects. Her intonation was always true. Perhaps Miss Ormsby gave most pleasure in the singing of the aria from "Louise," by Charpentier, and her fourth group of songs. She is a finished musician of a high order of excellence. Her voice is natural and she has clear and distinct enunciation. She sang in German, French and English, and from such composers as Gluck, Mozart and Bach of the old school, and Brahms, Van der Stucken, Massenet, Beach, Ronalds of modern times. Miss Ormsby responded to two encores by singing "Garden of Flowers" and "An Old Romance," both by Del Riego.—Indianapolis Star, February 18, 1909.

Brahm van den Berg in Texas.

The following extracts show that Brahm van den Berg's good fortune is following him into Texas:

The accompanist, Brahm van den Berg, added greatly to the success of the evening's concert. The Belgian artist's playing is an inspiration and few heard in this city have the technique displayed by him. Most delightful of all his numbers was "A Midsummer Night's Dream," a Liszt paraphrase of the immortal wedding march by Mendelssohn.—Galveston Tribune, March 6, 1909.

Madame Marchesi has in Brahm van den Berg an accompanist of rare ability. He appeared in solos on two occasions and rendered a number of selections as carefully selected to set off his remarkable touch and technique as those of Madame Marchesi. He opened the evening's entertainment with two numbers of Chopin's compositions and "En Forme de Valse," by C. Saint-Saëns. His most brilliant rendition, however, was "A Midsummer Night's Dream," the Liszt paraphrase of Mendelssohn's famous wedding march, which he played later in the evening. In this he exhibited wonderful technique.—Galveston Daily News, March 6, 1909.

Raoul Koczalski, the well known young pianist, under the pseudonym of Georg Armando, composed a one act opera, "Expiation," which had a very marked success at Muhlhausen. Otto Hess was the conductor.

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street and Madison avenue, New York, March 24, she will sing again at another performance of "The Persian Garden," and March 25 again at the Hyde concert at fashionable St. Bartholomew's. With beauty of voice and intelligence, Miss Ormsby combines musical ability that is

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VIENNA, February 15, 1909.

After the ebb in concerts brought about by the Christmas and New Year's holidays, a perfect flood of musical entertainments broke forth in January. Including operettas, there are at present eight theaters in Vienna affording nightly musical entertainments; then there are on an average four or five concerts daily, without counting the so called popular concerts, the programs of which consist of good music.

The most important musical event during the last four weeks was beyond doubt Amalia Materna's farewell to the Vienna public—a final retirement from public work of one of the greatest vocal artists of all times. The wonderful, noble art of this, the Wagner singer par excellence, the first Bayreuth Brünnhilde and Kundry in the years 1876 and 1882, was heard once more in concert, and from now on she will confine herself to teaching only. She appeared in the "Musikvereinsgebäude" in the same hall where thirty-four years ago, under Richard Wagner's own leadership, she sang Brünnhilde's final number from the "Götterdämmerung" on the occasion of its very first performance; and again this time, as a white haired matron, with the same exalted inspiration of the master, she aroused in her listeners frenetic enthusiasm. She retired from the stage thirteen years ago. Her glorious voice sounded with all its old time power and fullness and, indeed, in point of absolute beauty of tone this mistress of song is even today unequalled, much less excelled. Such breadth and power of expression united to such vocal art cannot be found today anywhere else. Thus the great artist at her farewell appearance gave an exhibition of Wagner singing in style and in declamation such as the master himself taught, and through her we have the living tradition. Materna's art is conclusive proof of the falsity of the old exploded saying that Wagner ruins the voice: her former colleagues, as Betz, Scaria, Winkelmann, Vogel,

Sucher, Lehmann, etc., have long since done the same. Materna's principal roles were Brünnhilde, Elizabeth, Ortrud, Isolde, Fidelio, Donna Anna, Aida, Valentine and Selika. The deeds of this vocal tragedienne are written on the pages of musical history in letters of gold, and those who were so fortunate as to hear her on the stage will forever cherish the memory of her art.

A large number of novelties have been heard in concert, yet there was scarcely one that made a deep impression, while fully half of them were not even worth mentioning. Glazounow's fifth symphony, in B flat major, was performed in the fifth Philharmonic concert under Weingartner, and, thanks to its brilliant interpretation, it found favor with a part of the public. A work of value is Edward Elgar's A flat symphony, which was brought out by the Concertverein, under Ferdinand Loewe. This Englishman speaks, in tones, the selected language of an educated gentleman, without, however, appealing to the heart—at least, with us here; yet one listens to him with respect and interest. The zealous Concertverein



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also made us acquainted with Max Reger's violin concerto in A major, op. 101, which bristles with difficulties but was played by Henri Marteau in a masterly manner; also with Heinrich G. Noren's "Kaleidoscope" variations for orchestra—a work full of esprit and interest from

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the standpoint of counterpoint and color. The sixth Philharmonic concert, under Weingartner, was a most enjoyable, artistic affair, as it brought Beethoven's "Pastorale" symphony, Wagner's "Faust" overture, and Hugo Wolf's delightful "Italian" serenade. These works were rendered with rare brilliancy and finish.

At the Royal Opera the second novelty of the season was brought out, the opera, "The Vagabond," by the French composer, Xavier Leroux, who is a pupil of Massenet. In spite of a good performance, it proved to be a dismal failure. The libretto is taken from Jean Richepin's "Le Chemineau"; the drama of itself is very ineffective, but it has been made much more so in the libretto. The music is a little better, but it is too weak in invention and too uninteresting to redeem the feeble subject.

The Volksoper introduced Umberto Giordano's music drama, "Andre Chenier," which, although it was written twelve years ago, was quite new to us in Vienna. This novelty, too, had a very meager success, though certain scenes made a pleasing impression. The performance itself was most praiseworthy. It is interesting that our stages are now reviving the works of Franz van Suppé, the Viennese master-creator of operettas; this, "Donna Juanita," in the Carl Theater; "Fatinitza," in the Raimund Theater, and "Boccaccio" and the beautiful "Galathea," in the Volksoper, have had a merry resurrection.

Finally, a decade after his death, the genius of Anton Bruckner has found recognition here. During the composer's life this recognition was denied him, through the opposition of narrow, pedantic and malicious criticism. We are coming more and more to the conviction that his symphonic creations are the most gigantic in the days since Beethoven and Schubert. His symphony in D minor, No. 3, was given by the Concertverein, and the one in E major, No. 7, by the Tonkünstlerverein; in both cases the listeners were deeply moved.

At the second concert of the Gesellschaft der Musikfreunde was performed, for the first time, Gabriel Pierné's "The Children's Crusade," a musical legend in oratorio form. This treats of the well known historical episode of the thirteenth century, according to which a large number of children went forth to find the grave of Christ in Jerusalem. The composer reveals talent and skill, and he unites his noble musical themes in an effective whole. It was a happy idea of Pierné's to make use of children's choruses, which fitted admirably into the whole scheme. The performance was conducted by the composer in person, who had come over from Paris on purpose; he proved to be an excellent leader, and he was very enthusiastically applauded.

Among the soloists who have appeared here during the past month, only those will be mentioned who have world-wide reputation: Ferruccio Busoni, who last year unfortunately was lost to us as principal of the Master School for Piano Playing, gave two concerts; these were quite wonderful affairs, and without going into detail on the

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playing of this artist, I must state that he certainly is one of the very greatest living pianists. What he does he feels deeply, and his fabulous technic knows no difficulties. Moriz Rosenthal, who also gave a recital, was technically remarkable, but he failed to equal Busoni in expression. Among the violinists, Fritz Kreisler, Jan Kubelik and Bronislaw Hubermann were heard in several concerts. Kubelik astonished again with his virtuoso tricks, but his tone lacks soul; this is just what Fritz Kreisler has in a high degree, while Hubermann seems to keep midway between the two. The famous cellist, Robert Hausmann, the former quartet associate of Joseph Joachim, died suddenly of heart failure on the morning of the day when his concert was to have taken place. We have often heard and admired his art. Of masters of song, who are today, alas, thinly sown, Johannes Messchaert was the only really great one. Simple greatness characterizes his manner as a lieder and oratorio singer, and it would be hard to find a rival. Worthy of mention is Julia Culp, a lieder singer of winning attributes; she has a pleasing, flowing voice, but one could wish for more warmth and tenderness in her delivery.

As a result of his phenomenal success here in his concert of February 12, Francis Macmillen has been engaged for seven concerts by the Tonkünstler Orchestra, of this city, appearing twice under the baton of Weingartner and five times under Nedbal, the regular conductor of the orchestra. Two of the seven appearances are as soloist at the orchestra's big symphony concerts held on March 4 and March 11, at which Macmillen will play the Goldmark and Wieniawski concertos respectively. The violinist's appearances at Graz March 13 and at Budapest March 31 will be under Weingartner. The concerts at Trieste, Venice and Bucharest will be conducted by Nedbal. Macmillen has appeared in Vienna twice. At his own concert February 12 he had a tremendous ovation from an audience that completely filled the great Musikverein Saal. He played the Mendelssohn, Goldmark and Paganini concertos. The audience at the close of the concert was so demonstrative that Macmillen was forced to play three encores and the people only left the Saal after the lights had been turned out. Many followed his carriage to the hotel, where he was entertained by Leschetizky. The second appearance of Macmillen in Vienna was February 21, at the big concert of the Concordia Club. Here he scored a success such as old members of the club say has not been accorded an artist in years. During the playing of the three numbers which he contributed to the program Macmillen was repeatedly interrupted by applause and had no less than ten recalls at the close. Macmillen is playing the second and last concert of his own here, March 16. He will be assisted by the Tonkünstler Orchestra and will play Mozart, Bruch and Vieuxtemps concertos.

In our Vienna musical life the "workmen's" symphony concerts are especially gratifying undertakings; at these our principal orchestra and choral associations give programs of good music, adapted to the people, at exceed-

ingly low admission prices. Haydn's oratorios, Mozart's, Beethoven's, and Schubert's symphonies form the cornerstone of the programs. The enthusiastic applause at these concerts and the increasing number of such performances prove that a necessity is felt for such musical entertainments among the lower classes. In this respect other cities might emulate Vienna. ALBERT ERNST.

Claude Cunningham for Important Parts.

It would seem that when a baritone is required for important works, wherein musicianship as well as voice and good singing is necessary, Claude Cunningham is the man called upon to do the work. For instance, when Dr. A. S. Vogt, conductor of the famous Mendelssohn Choir, of Toronto, decided to give Elgar's "Caractacus" he selected Cunningham to sing the difficult and trying title role; when



CLAUDE CUNNINGHAM.

the New York Oratorio Society elected to give Wolf-Ferrari's "Vita Nuova" this season Cunningham was chosen to sing the exacting leading part. Gustav Mahler has engaged Cunningham for his opening concerts with the reorganized Philharmonic Society, which is creating so much interest just now; then Cunningham has been engaged to sing the baritone parts in "The Dream of Gerontius" and in the Bach "St. Matthew Passion" at Carnegie Hall, and he is to sing "Elijah" with the large People's Choral Union at the Hippodrome. The class and caliber of work

that this excellent artist is doing shows what application, thorough study and determination will do for the young artist who has real talent. It will be remembered that one Saturday last season, between the hours of 9 and 1, Cunningham learned in three languages nine songs which he had never seen before and sang them at Carnegie Hall at 2 o'clock the same day with enormous success. These trials show the artistic equipment of the artist.

MUSIC IN WINNIPEG.

WINNIPEG, March 6, 1909.

A very interesting pupils' recital was given last Tuesday in the Y. M. C. A. Hall, when Mr. Couture had his violin students before the public. Miss Simonson and Marjorie Barrack were heard in Musin's "Mazurka di Bravura" and Rode's seventh concerto. Several ensemble selections were played, with Mrs. Landry at the piano.

Milan Sokoloff was the soloist of the evening at the Clef Club last Saturday night; Mr. Savine will assist next week. This evening's program is devoted to Beethoven and Schumann.

Mr. Perzinger was on the program at the Woman's Musical Club last Monday afternoon, when he again scored a triumph by his soulful playing of his violin. Mr. Gee was accompanist.

Miss Mollot, pianist and teacher, will present her pupils in recital March 30.

The Knox Church Quartet and Choir, Rhys Thomas choirmaster, are giving excellent Sunday evening music at their services. Selections from "Elijah" will be given tomorrow night.

The monthly recitals of Nixon Kitchen's pupils will be held from now on at the Y. M. C. A. Hall, thus aiding his promising young pianists in public appearance.

The Studio Club, J. C. Landry, teacher and director, gave a splendid performance of Gade's "Erl King's Daughter" recently before a large audience. The proceeds were devoted to Y. M. C. A. work. Miss Cuthbert sang the Mother will good dramatic fervor.

Walter McKinley has been chosen business manager of the Chimes Opera Company. They purpose giving "Dragons de Villars," with a strong cast.

Thursday next occurs ladies' night at the Clef Club, when members will give an excellent program, and banquet, at the Royal Alexandra Hotel. R. F. O.

"Boleslaw Smiaty" ("Boleslaw the Brave"), three act opera by Ludomir Rozycki, made a hit at Lemberg, conducted by the composer. Rozycki belongs to the modern young Polish school of music, Karlovicz, Fitelberg, Szymanowski, Szeluta, Opicinski, Melcer, etc.

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NATIONAL FEDERATION OF MUSICAL CLUBS.

OFFICE OF THE PRESS SECRETARY, MRS. JOHN OLIVER,
156 NORTH BELLEVUE BOULEVARD,
MEMPHIS, TENN., March 10, 1909.

Grand Rapids will have a musical festival during the meeting of the National Federation, which will be held in that city May 24 to 29. The Theodore Thomas Orchestra has been engaged by the St. Cecilia Society, the entertaining club, and everything points to Grand Rapids, St. Cecilia Society and success.

The following clubs have made recent contributions to the American Prize Composition Fund: Tuesday Musical, of Springfield, Mass.; Matinee Musical, Philadelphia, Pa.; Treble Clef, Newton, Kan., and two Mississippi clubs, namely, Biloxi and Greenwood.

The annual Lenten concert of the Union Music Club, of St. Louis, Mo., will be given April 10 at the First Congregational Church. Mrs. Charles B. Roland will be the director for the evening. Miss Spencer, Miss Wirthlin, Miss Lowe and Mrs. Epstein will contribute to the entertainment. Mrs. George Frankel, a valued member of the board of the National Federation, is the president. Mrs. Philipp N. Moore is honorary president.

According to the outline given in the year book for the Treble Clef Club, of Jonesboro, Ark., the next meeting will be held with Mrs. C. B. Gregg. The lesson for the day will be "Dudley Buck" and Mrs. Virgil Pettie will be the leader. A vocal solo will be given by Mrs. W. W. Cate. Mary Knight, the club's gifted pianist, will add several numbers. Mrs. C. B. Gregg and Mrs. J. H. Little also appear on the program, and Mrs. T. D. Warner will read a paper on the life of Dudley Buck.

The Lake View Musical Society, of Chicago, announces the next musical for April 19. Mrs. James P. Houston is chairman of the program committee.

The Chaminade Club, of Jackson, Miss., gave an organ recital at the First Baptist Church in that city March 3. Miss Giltner played a number by Bach and Mrs. Coleman sang "My Heart Ever Faithful," by Bach. Other numbers were from the works of Dubois, Handel and Liszt.

The Afternoon Musical Society, of Danbury, Conn., celebrated the inauguration of President Taft with a concert of political and campaign songs. Bessie Wessells had charge of the program and a delightful afternoon was spent. March 18 the subject of the meeting will be "The Evolution of the Harp." Mrs. Charles Murphy and Dorothy Rider will be the program committee.

The Ladies' Music Club, of Topeka, Kan., will give a program from Mendelssohn on March 24. March 10 the subject was "Our Modern English Composers." Miss Parkhurst had charge of the last program.

March 1 the Matinee Musical, of Coffeyville, Kan., heard Professor Peters in piano recital. This was the last concert

under the administration of officers elected for 1908. The election of officers for 1909 was held March 3, and a report will be given at an early date.

Beginning with March 5, the Morning Etude, of St. Louis, Mo., will arrange programs for "symphony days." Mrs. Howard Watson was in charge of the program on the 5th, when a paper was read on "Mendelssohn's Characteristics and Their Influence on His Compositions." March 19, Ella Mackle will arrange the program, "Spring Symphony." A paper on "Schumann as a Tone Poet" will be presented.

Mrs. Heber Knott, of Grand Rapids, Mich., has entire charge of the press work for the northern section, and Grand Rapids until after the biennial, which will be held in that city May 24 to 29.

NOLA NANCE OLIVER.

MUSIC IN THE MONUMENTAL CITY.

BALTIMORE, March 8, 1909.

Had it not been for the obtrusive reality that the Philadelphia Orchestra was appearing here for the last time this season the night of March 1, at the Lyric, would have been an unalloyed pleasure. Mr. Pohlig had returned to his place as the master builder of programs, and the one he presented was conducted by him and played by his men in a manner which left nothing to be desired. The audience was an improvement, in numbers, over the concert which preceded it, the medical and chirurgical faculty being a commission beneficiary upon this occasion, and it was well that a large number of new patrons should have heard this splendid orchestra play; for, when it comes to us next year, it will have just that many more friends in this city. The program included: "Les Preludes," Liszt; symphony in B minor ("Unfinished"), Schubert; concerto for piano and orchestra, in B flat minor, op. 23, Tchaikowsky, and overture, "Benvenuto Cellini," Berlioz. The orchestra played superbly, and it is an unusual thing for an audience here to manifest so much spontaneous enthusiasm as was exhibited. Mr. Pohlig was recalled so many times that he most graciously and fittingly motioned, upon three separate occasions, for the full orchestra to rise and receive, with him, the hearty plaudits. Harold Randolph was the soloist, and he was the recipient of an ovation from his townspeople. He played the concerto in a masterful manner and fully deserved the reception accorded him. It was again demonstrated, in Mr. Randolph's engagement, that the ancient provincialism, which bars a dweller in Baltimore from an appearance in any of the major affairs given here, was a ridiculous fallacy, and the thanks of the local profession are due this splendid artist for adding a spike to the coffin which encases this dishonored effigy of straw.

Clara Ascherfeld, pianist, took with her to Havre de Grace, Md., upon the night of March 2, the following Baltimore musicians, who gave an extremely interesting concert under the auspices of the Presbyterian Church, viz.: Elizabeth Albert, soprano; Bart Wirtz, cellist, and Merrill Hopkinson, baritone. The largest audience ever

assembled in the building to hear a concert of a like character gave ample evidence of the pleasure they enjoyed.

Dr. Ludwig Wüllner is to give this city the rare opportunity of hearing him a second time this season. Let every one who reads this announcement constitute himself or herself an individual advertising bureau, so that every one who went on February 23, and those who were so unfortunate as to miss hearing him upon that date, may be present upon April 6, and give this giant artist the royal reception he should receive.

After a concert in Cambridge, Md., and Dover, Del., Nellie A. Selman, contralto, of Brown Memorial Church, spent the balance of the week, beginning February 21, in New York, and while there met and sang for some influential people. She was entertained on Thursday, the 25th, at the residence of Mrs. C. W. Ray, 128 West Eighty-second street, and sang for a distinguished gathering, being assisted at the piano by Leonard Liebling. After her marriage, which will occur in the near future, she will reside in New York, and thus we shall once more lose one of our most promising singers.

The recital, in Alumni Hall, of the Western Maryland College, on the night of March 5, was given by Mathilde B. Rimbach, soprano; Nellie A. Selman, contralto; Ethel Garrett Johnston, at the piano, and Merrill Hopkinson, baritone. This song recital was in the regular winter course, and was attended by all the students of the college, and a goodly number of the residents of Westminster, at which place the college is located. Misses Rimbach and Johnston are members of the music faculty, are talented women, and are doing a good work there.

The regular Saturday afternoon musicale at the Arundel Club was given on the 6th, by Harry Patterson Hopkins, pianist, and Edna A. Brown, soprano. Mr. Hopkins is a talented graduate of the Peabody, and appeared as solo pianist, composer, transcriber and accompanist, and in each of these rather considerable varieties of accomplishments he demonstrated his grasp upon many phases of the art of music. He is at this time a resident of Washington, D. C., yet he keeps in touch with this city, and is organist and choirmaster of the Franklin Street Presbyterian Church. Miss Brown, a pupil of Steinmuller, has an excellent voice, and will attain an enviable place in the art, if she is diligent and helps the future to develop the fine possibilities of the present. She is the soprano in the church in which Mr. Hopkins is the choirmaster.

M. H.

Mieczyslaw Karlowicz, the gifted young Polish composer, was killed recently during a landslide at Zakopane. Karlowicz, only thirty-one years old, had composed a serenade for orchestra, a violin concerto, a "Per Aspera" symphony, songs, and symphonic poems.

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BOSTON TRANSCRIPT.

Gabrilowitsch's method and mood brought the pieces to a just, penetrating and fascinating beauty. To all he gave a soft and sensuous loveliness of tone—a tone of perfect limpidity that never lost its rhythmic undulation, that flowed with every curve and ripple of the music, that was as a mirror to every shading that the pianist would give it. Now it had the haunting charm of subdued song; again it warmed into a soft brightness; again it was all reflections of the mood of the music and of Mr. Gabrilowitsch.

BOSTON ADVERTISER.

The recital emphasized conclusively Mr. Gabrilowitsch's individuality as a player, his fluent technique, his composure, above all his delicate, lovely, limpid, silvery tone—a tone that rather baffles description.

NEW YORK EVENING WORLD.

Gabrilowitsch has an immense following in New York, and his poetic interpretation marks an ideal for students. His art wins by the depth of feeling and delicacy of appeal. After a succession of pianists of the last month or two, Gabrilowitsch scores by reason of his poetic insight and his refined and delicate perception of the intention of the composers.

NEW YORK WORLD.

Personally I was so absorbed in the most artistic interpretation of the music as such that the mere mechanics of it, as evidently all sufficient, passed me by—a compliment in itself to the player. Yet I should mention Gabrilowitsch's pure, compact and discreet dynamics, skilful pedaling and wonderfully suave, mellow, singing tone, and delicacy and fluency of execution. Altogether, I have not enjoyed so much or been more moved by any piano playing so far this season.

MUSICAL COURIER.

For one and a half hours the people sat enthralled. Technic was not displayed; it was a part of the wonderful spell which his playing seemed to throw over his listeners. There was no dynamic force or musical fireworks, but pure art and virtuosity. After the program was over, requests for more came so imperiously from all portions of the house that not until the artist had responded four times, and the workmen came upon the stage to remove the piano, did the insistent Gabrilowitsch-worshippers allow him to stop.

NEW YORK TIMES.

Mr. Gabrilowitsch's playing was admired for its elegance, perfect clarity and rhythmic firmness. His tone is exquisitely refined. In the serious variations he played with a fine sympathy, with the composer's spirit and with repose and delicate chiseling of the shifting outlines.

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BOSTON GLOBE.

The abilities, technical and otherwise, disclosed by him at the Symphony and Kneisel concerts commanded further recognition by his performance yesterday. Mr. Gabrilowitsch is continually interesting, for he believes in the efficacy of strong tonal contrasts and never permits himself to become monotonous.

CHICAGO EVENING POST.

The packed house which listened to the Russian pianist's recital yesterday was eloquent testimony as to the public faith in and admiration of his efforts. Mr. Gabrilowitsch's playing is worthy of the highest admiration. It reflects a musical nature at once earnest and poetic. In an age in which the piano is treated by many according to the energetic methods prevalent among energetic prize fighters, it is no little solace to happen across an occasional performer who puts his face in charm of sound and the tender expression of beauty that lies in subtle planes of art.

CHICAGO NEWS.

There is a sense of security and satisfaction in the pianism of Ossip Gabrilowitsch that requires no adventitious aid to make his coming a matter of moment with lovers of music. This Russian pianist has advanced from the prodigy period normally, and his artistic stature is impressive, measured by the best standards. Although his program was made up of familiar selections, the unfailing freshness of his translations gave them a charm that infused his auditors with the keenest pleasure.

CHICAGO EXAMINER.

In the Mozart rondo we heard an interpretation with tender tone and non-legato touch such as only the old harpsichords and clavichords could produce. The Beethoven sonata was but little removed from this old classical spirit, and nobility of tone and fine and clear technic characterized its rendition. Gradually this contemplative spirit vanished, and in the "Variations Serieuses" the virtuoso could be repressed no longer, and we heard the pianist at his technical heights and musical powers.

CHICAGO TRIBUNE.

Rarely indeed is a pianist found who is able to make his instrument so unfailingly beautiful as is Gabrilowitsch. There is never a moment when his hands are upon it that anything of harshness or angularity or ugliness comes from it. The tone may be big and sonorous, and even crashing, but it is never ugly. There are virility and positiveness and authority voiced in it and by it, but it remains ever rounded, ever beautiful, ever noble in quality.

NEW YORK TRIBUNE.

Mr. Gabrilowitsch gave a recital yesterday in Carnegie Hall before a fine audience, and showed, as on other recent occasions, that his style has gained poise and clarity, without losing energy or masculinity. There was apparent throughout a nice adjustment of dynamic values and a constant heed for the quality of tone that sings on after the instant of the impact of hammer on strings.

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CONVERSE'S "Pipe of Desire" has gone out after all, and is not to be heard at the Metropolitan this spring. Smoke up.

THE promised prosperity of Taft's reign has not yet put in an appearance. Prices for music lessons remain steadily the same.

THE text of "Salome," in order to please out of town audiences, will have to be so carefully expurgated that audiences may listen to it without the slightest interest.

LÉON RAINS, the basso, who sang Hagen and Mephistopheles at the Metropolitan recently, sailed for Europe last Thursday, to resume his duties at the Dresden Royal Opera.

A CORRESPONDENT writes: "You ask: 'How could Parsifal have been the father of Lohengrin?' Evidently there is a Wagner opera missing somewhere." Amendment accepted.

THE office boy says that baseball, tennis, fishing and hammock siestas will soon supplant melodramatic operas, weighty symphony seances, and palpitating pupils' recitals. The office boy seldom is wrong.

THE Dresden success of "Electra" was repeated recently in Barmen and Hamburg. From all signs it would appear that the latest Strauss opera will duplicate the popularity and profits of "Salome" in Germany.

L. M. RUBEN has been appointed business manager for the New York Grand Opera Company, under the direction of Signor Pissuti, to open at the Academy of Music, September 4, for a season of nine months.

THE Sun prints more stories about Strauss and his economical habits. One of them—not mentioned by the Sun—is his practice never to pay daily paper music critics for "annotations," nor to present them or their wives with furniture, jewelry, or articles of clothing.

THE opera season is nearing its end and gladsome signs of spring fill the air at intervals. The lay of the summer bird will soon soothe our ears, and it is no exaggeration to say that its music will fall more agreeably upon our senses than the piping of the passionate operatic press agent, heard throughout this patient land in winter.

OUR Paris letter of this week contains complete and interesting news of the Paris Grand Opera situation up to date. The figures of receipts for the various works presented are especially noteworthy, viewed from the American standpoint. "Faust" continues to lead in popularity at Paris, and, on the other hand, the opera that accomplished the weakest box office result was "Tannhäuser." "Götterdämmerung" far exceeded the earlier Wagner repertory in drawing power. The average nightly income at the Paris Grand Opera is shown to be \$2,702! In New York that would just about pay for the lighting, heating, house staff, stage hands, advertising and printing at any of the opera houses, with no money left for the "stars" or other principals, minor singers, chorus, conductors and orchestra!

It is said that Campanini refused to continue at the Manhattan because he insisted upon a mutual contract, that is a contract that binds both sides and not a contract such as is now used and signed, giving to one side only—to Hammerstein—the right to abrogate. Whether such a contract has any legal basis the lawyers might better decide; we cannot conceive how a contract not on a mutual basis can

stand. However, Mr. Hammerstein apparently understands his business, and as he is the responsible party he certainly cannot abandon the authority, for responsibility and authority cannot be divided; in fact they are one. Consequently he must control and that means he must have the right to insist upon what he considers his proper conception of a contract such as he wants and must have. Mr. Campanini knows his business, too, and very well indeed, and now better than ever. We are therefore inclined to the theory that Hammerstein and Campanini will get together again. That seems about the wisest thing, everything considered, in America and Europe.

SOME of the current operatic gossip: Campanini will not lead next season at the Academy of Music and Constantino is not to sing there, as he has just signed for Buenos Aires. However, Donalda, formerly of the Manhattan, will be one of the Academy prima donnas. Ernst von Schuch, chief conductor of the Dresden Royal Opera, will lead some performances at the Metropolitan next season. Frieda Hempel, coloratura soprano at the Berlin Opera, is to be heard at the Metropolitan next season if she can secure her release from the management abroad. Carl Jörn has been refused a leave of absence for 1909-10 by the Berlin Royal Opera, but thinks matters can be adjusted on his return there this summer, so that he may rejoin the Metropolitan forces next winter. Galski is hesitating whether to sign a long opera engagement with the Metropolitan for the coming year or devote most of her time to concert touring. The Metropolitan is to open its new season on November 15 next, for a term of twenty weeks. One hundred and twenty subscription performances are promised—100 evenings and twenty matinees. The regular subscription performances will be given as in past years, including Saturday evening. Opera comique will alternate with grand opera on Saturday nights, however, and regular subscription prices will be charged. The Manhattan Opera also is to open on November 15.

PARIS PROTECTS ITSELF.

The Paris Figaro prints the following in its issue of February 26:

ESCAPE OF THE CHAMPS-ELYSEES.

One may hope henceforth that the famous theater-palace, about which too much has been said up to now, will not be built in the Champs-Elysées on the ground formerly occupied by the "Cirque d'Été," and which is reserved for children for playing. The Municipal Commission, adopting the opinion of the Municipal Counselor of the quarter, Mr. Froment-Meurice, has expressed an opinion unfavorable to any construction, and the Old Paris Commission has adopted the same decision, but as a precaution the Commission of Sites has decided to claim the classification of the Champs-Elysées in order to preserve them definitely against any similar danger.

In order to confirm still more these protestations, the delegates of the syndicate of the proprietors of the quarter have paid a visit to the Prefect of the Department of the Seine. Mr. de Selves, relying on the advices formulated by the Municipal Commissions, assured his visitors of his intention to intervene personally and to oppose any kind of building. The Champs-Elysées are saved!

This matter has been referred to previously in this paper and in others, and the decision reached by the Municipal Council of Paris, refusing a concession, was printed in Paris as far back as February 6. It seems strange that those persons chiefly interested did not acquaint the subscribers to the stock of the enterprise that there was a probability that the concession hoped for was endangered. As far back as last June the editor of this paper, writing from Paris, stated that there was more than a probability that no concession would be granted in this case. Was this not also known to those who should have known? We knew that the concession was always improbable, but our editor wrote here in June from Paris positively that there would be no concession. Others in Paris must have also known this. Then why were the subscribers not kept informed?

REFLECTIONS

BY THE EDITOR.

A WEEK in Chicago for one who knows fairly well the conditions surrounding the musical life of that municipal marvel leads to many reflections on vital questions affecting the present and future of music in that city. To cover the ground in any manner thoroughly would be beyond the range of these pages or their purpose, but some significant points can be brought out to show how the conditions have been influenced by certain individualities, leaving aside the institutions of music there, although the bearing of some of these even upon such institutions has, to some extent, made them possible.

There lives in Chicago a man of extraordinary musical erudition whose name and works have created awe and admiration in Germany for years past. Every one in America interested in the scientific laws and problems of music also knows him, for his name is on text books, studies and essays. He is Bernhard Ziehn, the most profound theorist authority in music today, the associate, censor and prompter of the late Theodore Thomas for years, and nothing attests the wisdom and clarity of thought of Theodore Thomas and his deep reverence for the scientific side of music more than his persistent culture of that modest and objective character represented by the disposition of Ziehn. On my visit this time I found to my amazement that Ziehn had successfully solved an entirely new and, of course, novel solution of the canon, which really constitutes a bridge between the old and the theories of modern music as represented by the so called innovators, who, through the canon theory of Ziehn, are shown to be merely adaptors of a regular (as distinguished from an irregular) evolution of the science of the art. In all kinds of chords, based upon a consistent application of his original and hitherto unsuspected elaboration of the canon, under which it develops into unlimited regions of harmonic combinations always absolutely under the provisions of Ziehn's fixed law, the Ziehn canon invents and proves through its own symmetrical inversion, compounded in every and all directions, the correctness and consistency of the most elaborate harmony, much of which has already been utilized, but the law of which has not been known until now it is elucidated by Ziehn. This remarkable man never speaks for publication, but a few remarks must be reproduced to disclose, probably for the thousandth time, how unassuming he is. "These things are known to the great composers, but they are not published. These laws, this new synthesis of canonical law, is utilized by them, but I have codified it for the use of mankind while they retain it and apply it to their individual compositions." However, no matter how modest Ziehn is, the fact remains that in his new exegesis of the canon in its modern development Ziehn discloses marvelous possibilities operative under rigid examples as they were never before understood. The fixity and rigidity of the canon is made flexible for the first time, and there is no escape from the value and the scientific evidence put out by Ziehn's new work.

Any publisher who has the ambition to immortalize his name in the history of the theory and science of music can accomplish the aim by identifying himself with Ziehn on the title page of the work, a work of such comprehensive design, such originality of perspective, such clarity and logic, and a work that, like all truly scientific works, proves itself that it must perforce create a sensation among musical savants and students. The canon appears, for the first time, as a persistent musical evolution instead of a preconceived limitation of action. Its barriers have fallen and it enters under Ziehn upon new and hitherto unsuspected conquests.

Another man who, in a different field, adds to the renown of musical Chicago is Middelschulte, the organist. A profound musician (and another evidence of the association of learning with modesty), Middelschulte as a virtuoso organist represents to the musical mind a comprehensive demonstrator who also devotes

the other extreme, minute attention, to the operations of the great instrument over which he presides. In every detail he commands every feature of the playing of the organ, but by means of the thoroughness of his learning, the solidity of his judgment, the artistic instinct and the rhythmic intuition, Middelschulte demonstrates his authority to such a degree as to be placed beyond the realm of unprofessional criticism. I mean by that, that the accomplished musician and the organist of proved caliber are the only critics who can dare to enter into serious debate regarding this dominating and lofty interpreter of music via the organ.

The third man who has carried the name of Chicago far beyond the musical domain usually controlled by the city on the lake front is George Hamlin, the lyric singer, the man who first brought to the extended notice of the American vocal world the wonderful songs of Richard Strauss, for which Strauss thanked him very much and told him in different words that that was his duty. And so it was. But it was the kind of duty one cannot resist, and it therefore comes under the head of artistic impulse in Hamlin's case, otherwise the irresistibility of the aesthetic sense. Another result of Hamlin's artistic impulse is that people giving concerts engage opera singers who cannot sing these songs (the opera singer is rarely a concert recitalist—only rarely) instead of listening to him—that is, those who have not had the good luck to hear him. Hamlin has been a safe deposit credit to the city of Chicago for years past. He has been thoroughly identified, personally and through his family, with the city, and is known as of it. When, therefore, he secures his triumphs in our country and in Germany and other foreign lands, he is known as a Chicago output, as an evidence of the legitimate results of a Chicago musical environment. Today he ranks far up in the highest levels of recital vocalists and concert singers, and I hope just one thing, and that is that he will never get down to the operatic stage. His art is sufficiently objective as it is and requires no external ingredients to sublimate it; all it needs is the consistent development of the spirit of interpretation as it goes forward in its own evolution.

I mention these men to indicate how it is possible for Chicago to carry its renown throughout the world of music. There are many others in that city calling for high commendation, but as I met Mr. Ziehn in accordance with my rule never to be in Chicago without calling on him, and as I happened to run across, not over, Hamlin on Michigan boulevard by mere incident, and as I did not even see, much less hear, Middelschulte this time, they called for these few reflections.

An Endorsement.

Some time ago, when talented Mischa Elman played the tuneful and resourceful Mendelssohn concerto in this city, this old sheet called attention to some defects in his physical and psychical treatment of the subject. Last week, playing before a large audience in Chicago, where many of his migratory countrymen went to hear him, the young man from the vicinity of Kieff also played that concerto. May I presume to reprint what the Chicago critics stated without placing their remarks in parallel columns?

Mr. Delmater, who, by the way, studied music under Widor and others in Paris, said in the Record-Herald: "The Chopin transcriptions were very tiresome. * * * Young Elman's tendencies are toward a style impassioned and somewhat lacking in repose. * * * Yesterday's concert (he played the Mendelssohn concerto) seemed to indicate that much of his extravagance of movement noted at his first recital is fast becoming a mannerism."

Mr. Borowski, of the Evening Post, says of the Mendelssohn: "There were portions of every movement that were grotesquely read. Much was played out of time, and more than one passage was out of tune. The whole was distinguished by a cer-

tain restlessness of mood that left a sense of irritation rather than one of satisfied content." And Mr. Borowski knows exactly why this was all as it was.

Mr. Latimer, of the Journal, spoke thus: "There were several very slight hints of scratchiness in the tone that has heretofore been considered flawless and one or two slight inaccuracies in intonation."

This was sufficient for me and I went no further. When Elman was told here that there were defects in his intonation he resented the idea. Others seem to agree with the New York suggestors. I merely wish to show that where the ground is clear and where no interests interfere with the natural flow of criticism it seems, as it ought to, to be very near unanimity. The young man has a long stretch of the bow of life ahead of him, and there is so much to learn even when people are as old as his father is. And this reminds me, as the story teller says.

That Sembrich Dinner.

When our music critics here in Gotham get together at a public dinner there is always apt to be some trouble following. I remember a dinner some years back where a half dozen of them combined—I think it was six or seven years ago—to start a kind of paper of their own after having failed before in this line, and such bad luck followed that conclave that it became pathetic. I understand one of them overdid the prandial duties to such a degree, contrary to a physician's rule, that he actually passed away, and he was a good chap, too. Another one soon after the dinner left here and emigrated to a foreign land. He was talented and should have remained in New York, for after his departure his colleagues, who used to get "tipped off" by him, got into terrible musical messes. That dinner proved a very indigestible meal to most of those who paid their hard earned one dollar for a plate. Too bad, isn't it?

Yet I hear that there is some bad indigestion still disturbing the critics, most of them, who got up that Sembrich jamboree, and particularly old man Stengel, who endeavors his utmost to imitate the hirsute of the simian, seems to have gotten into an irritated state. He has been writing apologizing letters from Europe excusing himself as not responsible for the "breaks" that were made, especially in the cases of operatic supporters of his wife, who were not respected by the critical inviters, whose chief aim seemed to have been to use the Sembrich dinner to get even, each in his own case, with people whom, for reasons of their own, they dislike. That is just what public and advertised dinners are arranged for, and the "Little Sembrich,"* as Ullman, of Paris, used to call her when she came to that city years ago, with dear Stengel always on hand, had no idea that such motives prevailed.

Even the domestic sobriety of the critical household has been somewhat disturbed by the Sembrich event, for one manipulating promoter of critical impropriety in the tenor of his ways managed to sit on one side of the chief guest, who had Paderewski on her other side, while he managed the affair so that no other daily paper critic could sit at that table, which resulted, subsequently, in connubial protests. It must be remembered that the social element broke in on the program, for the wife of one critic was formerly a very charming member of a delightful bourgeois family of Brooklyn even before it became a borough; while the lady who married another comes from the border of the 400 domain, if indeed she is not an inhabitant of that fairyland, and yet another lady was formerly, before entering the bonds of critical matrimony, an accomplished typewriter. Necessarily, considering how social predilections are stimulated by the necessary—aye, compulsory—recognition of differences, no matter how deftly hidden under a professional subtitle of no particular or gen-

*I have in my collection a letter of Ullman's, written years before Madame Sembrich first came here, in which he speaks of her Paris visits and jokingly or sympathizingly calls her "Little Sembrich." Had Ullman foreseen the voice and the talent of "Little Sembrich" he might, instead of writing the letter, have made a twenty years renewable contract with her.

eral recognition, and one or all can, at once, gather how the physical locations of the bodies, the recognizable human bodies, would, if not carefully balanced and equably divided under expert guidance and unprejudiced distribution, bring about subsequent disastrous domestic deliberations distinctly disturbing—after the dinner. And thus it happened that a repast originally intended to advertise the culinary prominence of some of our daily paper critics ended in unpleasant and irritating disclosures after it was supposed to be all over. Gentlemen, gentlemen, you are all getting old now, and some of you dumpy and others mighty grumpy, and you ought to give up these public dinners and take them with the artists you criticise favorably either at their homes or hotels or in some quiet little café corner—each critic with his own line of hosts. All of you at one dinner—no matter how you disguise the motive—gives you all away at once. It makes it too easy to



JOHANN STRAUSS.
Composer of the immortal "Blue Danube" waltz.

see through the game and it gives heartburn at home later on, and peppermint will not cure that kind; no, not even Würzburgur.

Agents and Managers.

There is an effort made to get patronizing legislation through in order to protect actors against some of the wiles of the agent who secures the engagements. It seems that the emoluments are small enough as they are, and to burden the agent still more will drive many out of the occupation and thus help to monopolize it more. Probably the agitation is seeking that very end.

The musical managers—or, rather, the managers of musical artists—should put an end to the profitless ten per cent. basis and place their percentage up to 25 per cent. on the net receipts of an artist's engagement, and supply the postage, printing, the manager's office expense and his traveling outlay from this percentage. As it stands now, the manager charges for postage, for printing and other supplies, and that has led directly into the most disgusting kind of petty graft. There is a bureau here in New York which, like others, gets out a cheap little so called date book, very incomplete, and makes it obligatory upon the artist engaged by the bureau to advertise for \$20 to \$50 a page in the book, of which, I firmly believe, not 1,000 copies are printed and hardly any such quantity mailed out to readers. Think of that tax upon the artist. Then comes the graft in the expense on postage; say \$50 is charged for postage. What does the artist know about this item, the truth of it? Nothing but the doubtful statement of the grafting manager, whoever he may

be. What about the printing charges for circulars never mailed, even if delivered by the printer to the manager? All this—much at least—is due to the ten per cent. basis, which, on its face, cannot be profitable and compels the manager to resort to the lowest tricks to make a dollar.

A case was put before me some time ago. A young girl violinist was engaged by a manager—the same one referred to last week, who charged \$600 for an engagement and told the artist that he was getting \$250, giving him, with his ten per cent. on the \$250, a profit on the \$600 of \$375, and the artist receiving \$225, the same manager—who told her that he had a number of small city and suburban engagements, for each of which he could secure \$75. He secured the dates, sent for her and told her that as they were in the immediate neighborhood, one being at or near Orange, the other at New Rochelle and the other also close by, that she would have to pay her railway, etc., expenses ("so small," said he), and if she did not wish to accept \$75 for the three (or \$25 apiece) he had some one else to replace her. He had no one, for he had distinctly placed her. But the girl was not capable of suspecting the true inwardness of the old game and accepted. He had arranged in each case to place her for \$75 and received \$225, net, and in addition thereto the ten per cent.—\$7.50—on the amount as represented to her. In other words, he received \$232.50 and she received, for the three engagements, \$67.50, and from that she had to deduct three return railway fares for herself and companion and incidental expenses. She probably made about \$12 clear for each performance, and that does not include the wear and tear of concert costume. Bringing it down, practically, she received nothing of consequence and played three times to give him a clear profit of \$232.50, for he merely used his office machinery to do the little work entailed in such an operation.

If the legislature of this State wants to engage in serious work and assist, at the same time, honest managers of musical artists, this kind of manipulation, as explained, opens the opportunity.

The scheme of "hiring" Mendelssohn Hall and getting a certain sum from artists to "put them before the New York musical public" by mailing out several hundreds or a thousand old dead list dead-head tickets will be taken up by me as soon as I secure further details, unless musical people are tired out already with such details. The whole scheme of running that kind of a musical management is really below the dignity of description and I would not even mention it if the press were not used as a part of the material to put it through successfully, so far as the scheming manager is concerned. That part of it—the manner in which the press is used, including the class papers—is a story which will be told in due time. Some of the artists will be amazed to learn how their resources have been uselessly squandered for the benefit of certain managers.

BLUMENBERG.

THE moment the musical season is over in New York, tonal activities in Europe take on new life, and operas, concerts, festivals, etc., are arranged to catch those of the stray American dollars not captured in this country during the winter by our foreign visitors. As a rule, the same artists take part in the European spring and summer opera performances who are heard here during the months immediately preceding, but that does not seem to prevent American tourists abroad from patronizing the so called "opera festivals" just the same.

THE Evening Post of Saturday states that the members of the New York Symphony Orchestra "meet almost daily for rehearsals." "Almost" is exceedingly good. Why not publish a statement of the disciplinary system, the hours when the rehearsals take place and where? Outside of the operas, there are no orchestras in New York that have "almost" daily rehearsals.

ROSENTHAL, CHARLTON & CO.

A circular, announcing the fourth American tour of "Moriz Rosenthal, the world's greatest pianist," has been sent out from the office in New York of the Loudon Charlton management, and a number of persons to whom this has been mailed have sent it to us, some without any remarks or questions and others with comments. There is no reason why this paper should not take advantage of the situation to print the comment following exclusively because it was addressed to this paper:

CIRCULAR REFERRED TO BELOW.

New York, March 8, 1909.

I am very glad to be able to inform you, nearly nine months in advance, of the one really predominating pianist who will tour this country next season—Rosenthal.

This will be his fourth visit to America, and he will play 100 concerts, beginning the middle of October. This tour will be a clean sweep from coast to coast, and I have every reason to be convinced that his previous tours will be surpassed in box office results. The pianists who can command terms of \$1,000 can be counted on two fingers, and Rosenthal is one of them.

Rosenthal's innumerable and sensational successes on his previous tours in this country demonstrate the fact that his appearances on this forthcoming tour can be made highly profitable to every local management with whom he appears, the opinion and attitude of *THE MUSICAL COURIER* to the contrary notwithstanding. It is obviously sufficient to say that Mr. Rosenthal will permit no advertisements regarding his tour to appear in that paper.

I am hoping that you will be able to have one of his appearances, and I am willing to do anything in my power to assist you in making his visit to you an overwhelming success.

Please let me hear from you as soon as possible on this subject, because his tour will all be booked up by summer time.

Cordially yours,

LOUDON CHARLTON.

—, March 13, 1909.

Editor *Musical Courier*:

I enclose herewith a circular sent out by your associate, Mr. Loudon Charlton. By this time you people in New York ought to give us people outside of New York some credit for intelligence, and I can't see how you can succeed in your own affairs with us, either Charlton or you, unless you do that, because you are trying to do business with us all the time. You are trying to expand through us and Charlton is trying to do business with us all the time. Now, why not take it for granted that we've got brains enough to do the thing right, or stop trying to do business with us? Why use this thin disguise that you have been working under for years now in the Rosenthal case to boom an artist?

Everybody who is anybody in music knows that your paper has never said anything else about Rosenthal's piano playing except what comes under the heading of superlative. I have been reading your paper since long before the Chicago World's Fair, which is a matter now of at least eighteen or twenty years, and I have yet to find something in that *MUSICAL COURIER* of yours that speaks in a questionable manner about Rosenthal's playing. I never agreed with you. I always thought that you had a kind of a personal leaning towards the man and were carried away with that friendship or association, or it may have been a matter of pure business, but I am not going into the motives of it. I am not going to accuse you of business motives, because I think you went too far with Rosenthal in your commendations and in your flattery. It is something which business doesn't cover. I never agreed with what you said. I always thought he was a good pianist like any other. I don't agree with Mr. Charlton that he is the "world's greatest pianist." I always thought he had a very hard touch, and the last time he played in this country he played on an abominable box when he played here. I don't know the piano. I don't care to know anything about the maker of a piano who supplies a pianist with such a box, but I heard him before then play a fine piano on a number of occasions and I don't agree with you, but I am going to let that pass. Mr. Charlton probably is a great piano expert and knows probably more about Schumann and Chopin and Liszt and their particular methods and their influence on the piano of the present day than I do. As he was a clerk in a sheet music store, he ought to know something about it.

I started in to tell you that I thought it wasn't dignified for a paper like yours to be using its columns for the purpose of booming a pianist in this diaphanous manner, because people see through it. People know that you are personal friends of Rosenthal and whatever difficulties you may have on paper or even whatever difficulties may appear in public, I don't think it is sincere, and therefore it is not dignified, and others agree with me. By dignified I mean to boom in this manner. Why not do like others? Why shouldn't Mr. Charlton do like other managers—ann

nounce Rosenthal in *THE MUSICAL COURIER* as others are announced? He has other artists in *THE MUSICAL COURIER* under his management announced by him, and this brings me to the point that this letter above is also in that same transparent vein, because if Mr. Charlton had anything against *THE MUSICAL COURIER* he wouldn't advertise in it as he does right along for years. His artists wouldn't appear in its columns as they do now. How could you and Mr. Charlton, therefore, combine to issue this kind of a circular and expect intelligent people with whom you are going to do business, or expect to do business, to take any stock in you?

I said everybody knows these things. I mean people that have got any intelligence that follow the course of events in this country. Everybody knows that Charlton went out for Clarence Eddy and then you took him up, started him in business, gave him credit, pushed him in this country and in Europe, got artists for him, backed him up morally in your columns and that you are doing it today. It has been rumored for years that you divided profits on a certain basis and then you go to work, you people, and issue this kind of a circular and try to throw dust in the eyes of your friends. I say it is undignified and I don't think it is a square deal with Rosenthal, unless Rosenthal is in the compact. Of course, Rosenthal knows that Charlton was supposed to be a partner of yours or that you were interested in his business somehow, because you started him. He had no capital. He said so to everybody, that he was going to make a fortune out of the business, and if he is going to do it, he is going to do it through you, because you gave him the lift and the moral and public support ever since. Your denial of such a thing as this would be consistent with the existence of the facts as stated by me. People who will issue these kind of circulars and have each other's names combined in one document must understand one another. This document as I enclose it to you contains Rosenthal's name, Charlton's name and *THE MUSICAL COURIER* name and makes a statement which is not true, because *THE MUSICAL COURIER* has never denounced and never spoken in anything except the highest terms of Mr. Rosenthal as an artist. Everybody who is anybody knows this to be so, and if you have anything against Mr. Rosenthal's piano playing in your paper print it now with the date and reply to this letter of mine. Simply publish in your editorial columns the date and the place, or simply the date and the number of the paper in which that appeared. Of course, I mean as coming from you. I don't care what a correspondent may have written.

Hasn't the time come when these methods should be dropped? It seems to me that Mr. Charlton's business is old enough and certainly yours is and certainly Rosenthal is. Come out straight and issue your announcements with straight advertisements or not. Either one or the other. If Mr. Charlton doesn't want to advertise Rosenthal in *THE MUSICAL COURIER*, it is none of my affair and nobody else's affair, but to advertise him in this manner, calling attention to *THE MUSICAL COURIER*, isn't the proper thing and, as I said before, it isn't dignified and it shouldn't be done by a paper like yours.

It seems useless to try to argue with the writer who takes such a ground as the above. Neither denial nor acquiescence in his statement would change the situation. So far as this paper is concerned, however, we are unable to accommodate our correspondent, because we know of no time or occasion when *THE MUSICAL COURIER* published an adverse criticism on the playing of Moriz Rosenthal. This is the only answer we can give to the above communication. Does it not appear on a careful reading of Mr. Charlton's above letter that it is Mr. Paderewski (under Mr. Ellis' management) who is being actually boomed?

AS USUAL.

The following communication was received by this paper Monday of this week:

METROPOLITAN OPERA HOUSE, STUDIOS,
NEW YORK, March 15, 1909.To *The Musical Courier*:

Dear Sir.—I placed an advertisement in your paper several weeks ago and I have received answers from all sections of this country and Canada, as far West as Tacoma, and Winnipeg North, and from twenty-nine different States. I have not kept an exact record of these letters, as I destroyed some of them, but the number was far more considerable than I had expected. I must admit that I had no idea I could get such tremendous results from a small advertisement in *THE MUSICAL COURIER*, but this confirms a well known view of the great circulation of your paper.

C. DE MACCHI.

With this letter Mr. de Macchi intends to have it known that he advertised under a special symbol in order first to receive the replies, whereupon he pro-

posed to make it public, as he does in this manner, that the advertisement originated with him. The special work that Mr. de Macchi is doing in Italy and which may be followed in other countries on behalf of American lyric talent or operatic talent, will necessarily bring forth results that could not be obtained otherwise on account of the peculiar condition of opera, which in most cases prevents a debut unless it is surrounded by influences from which Mr. de Macchi's performances are entirely free. The season of opera in Rome will take place this year, as usual, under his direction, and will be followed by a supplementary season in some other Italian city.

OPULENT OPERA IN PARIS.

The attached clipping is from the New York World of March 13, and illustrates an important point:

BIG SALARIES HERE HURT OPERA IN PARIS.

MANAGEMENT SO "HARD UP" THAT PREMIERE DANSEUSE SUES FOR SALARY AND DAMAGES.

SHE ATTACHES CASH IN THE BANK OF FRANCE.

Best Singers Are Here; Mediocre Ones Do Not Attract Music-Loving Public.

(Copyright, 1909, by the Press Publishing Company, New York World.)

(Special Cable Despatch to The World.)

PARIS, March 12.—The Paris Opera, the most famous home of music in the world and one of the architectural glories of Europe, is in desperate straits. Its directors' difficulties are directly attributable to the enormous salaries paid to the greatest artists to sing in America.

The Opera's accumulating troubles have been told in these dispatches from time to time. It remained for Emma Sandrini, the premiere danseuse, and Marguerite Vinci, who has been singing small parts, to put the deepest humiliation on the Opera.

Mlle. Sandrini has begun an action against MM. Messager and Broussan, the directors, claiming \$15,000 salary unpaid, and asking damages for breach of contract. The case will be tried in a few weeks.

The Opera is subsidized by the Government. Mlle. Vinci attached, in the Bank of France, the money the Government has allotted to the Opera. She alleged that the sorely pressed management owes her \$286 back salary. The suit greatly surprised operagoers, and Messager and Broussan were infinitely relieved when the attachment was vacated.

Isidore Lara, the composer, has written an article for a newspaper trying to explain why the Opera languishes. He says grand opera is not as fashionable as it was. Besides, no new operas are being written, and people are tired of the old ones. Again, modern stage mounting is so extravagant that composers prefer to write music for the smaller theaters.

Lara does not mention the one great cause of the Opera's lack of patronage, but others, as well informed, when speaking privately, admit that it is that American managers take from Europe all the great singers, leaving only mediocre artists. No sooner does a new singer become popular here than the Metropolitan Opera House or Oscar Hammerstein offers him or her twice or thrice the salary paid here to go to America.

Americans no longer flock to the Opera as once they did. French society, too, insists that the management must provide greater singers.

It is impossible to predict the outcome of the present crisis, the most serious in the Opera's history. Opera will not be abandoned, of course, but the present managers have not yet found a way out of their difficulties.

This paper has been covering, and dilating upon, this subject in the abstract for years. As printed above it appears now in the concrete. The people on the Continent do not pay or do not pay sufficient to maintain opera, claiming that they pay indirectly through the taxes imposed upon them indiscriminately, whether they are opera patrons or not, to meet the subsidy. In Europe all are subsidized opera houses. This very fact, this subsidy, entails a large number of deadheads, politicians, office holders, political petty bosses, who are necessary to keep

in line for work on the next annual subsidy. Then every one who is professionally musical considers himself entitled to a free seat, and then comes the grand army of the publishers, attendants, those interested in royalties, and the claque and the police and the military and the navy and the deputies and senators and families and their friends, and then, far beyond most of these, the social leaders needed in the boxes for the *cachet*. Add to these the newspapers, the foreign and provincial correspondents, and the diplomats and railway managers and agents, who reciprocate with passes, and one can readily imagine how the pre-emption of the seats reduces the chances to sell tickets.

The worst feature, however, of this system is that this enormous free list, through personal and family association, has infested the whole community with a resentment against paying to hear the opera, and therefore, thousands of families never contemplate a visit to the opera except as deadheads. In addition to all this, it must not be forgotten that, being subsidized, the opera houses are open on certain holidays to the public free of charge entirely, first come first served being the principle. There is also the membership of the stock company—the financial stock company—which runs the opera. No less than one hundred stockholders are among the subscribers to the stock, usually. All their households, friends, guests, etc., etc., are deadhead; that is the reason for becoming subscribers. Oh, it is a senseless proceeding, and one frequently wonders how men of any accepted standing or intelligence can expect such a scheme to succeed.

There is no necessity for any great artists in Paris at the Opera. No American managers care for more than about a dozen; the balance consist of a thousand, remain there, and are not in competition. The whole difficulty rests on the deadhead system, and if Americans should cease to patronize opera in Paris—both houses—they would close.

THE TRAGEDY OF A RUINED LIFE.

NEW YORK, January 9, 1900.—J. R. Parsons, an American composer of music, committed suicide last night by inhaling gas at the Northwestern Hotel, corner of ——— avenue and Ninety-ninth street.

Parsons registered at the hotel late last evening, paying 75 cents in advance for his room and then retired immediately. This morning about 9 o'clock one of the chambermaids discovered a very perceptible odor of gas and traced it to the room occupied by Parsons. Calling help, the door was then broken in and Parsons was found lying undressed upon the bed, and when found he had been dead several hours.

There is no doubt that the case is one of deliberate suicide, as every opening in the room had been stopped up with paper and every gas jet had been turned on full. The suicide left several letters addressed to a number of persons. Besides this he had evidently destroyed a number of musical manuscripts, as the floor of the room was littered with pieces of paper torn into small bits, upon which traces of musical notation could still be deciphered.

The reporter obtained from the coroner the address of one of the letters left by Parsons, this letter having been addressed to J. R. Skinner, of the well known music publishing house of J. R. Skinner & Son.

Mr. Skinner, when informed of Parsons' act, made the following statement to the reporter:

"Parsons was a peculiar fellow. He studied music abroad for a number of years and at one time gave promise of becoming one of our greatest native composers, but his ideals were too high; he persisted in spending his time composing operas, symphonies and other large musical works, for which he was unable to secure a publisher, and which class of music only finds a market abroad. He would not consent to (as he called it) the prostituting of his art by writing music below his ideals.

"Of late he has earned rather a precarious livelihood by teaching music and doing odd jobs of arranging for us and one or two other publishers, and I think his lack of success so preyed upon his mind as to unhinge his reason, hence his rash act in taking his own life.

"Parsons was well connected, one of his brothers being a prosperous Chicago business man, who has been notified, and who doubtless will take charge of the remains and his deceased brother's effects."

Such was the newspaper account of a tragedy as pitiful as the musical annals of our times have likely

ever revealed to a public grown calloused to such occurrences by their frequency.

The great careless public, which is halted only momentarily in its mad rush onward in the pursuit of its own object by such occurrences as these, resembles nothing so much as the mad rush of a herd of buffalo, which do not hesitate to trample upon and mangle any one of their number so unfortunate as to stumble and fall.

The hidden causes which drove J. R. Parsons to an untimely end, and of which the great public is supremely ignorant, are so lamentable and so monstrous in their crushing operation as to appal the average mind when made acquainted with them.

It may as well be admitted, to begin with, that the unfortunate Parsons was undoubtedly a great creative musical genius, for such he was considered to be by all persons of musical authority who have come in contact with him. His stupendous symphony in D major reveals a musical Colossus who has all the technical resources of the art of music at his command, and who uses them with the authority that only the genius of a great master makes possible for this gigantic work, and makes the most tremendous demands upon the interpretive ability of the modern orchestra, and in it the whole gamut of human emotions and aspirations is depicted with unerring fidelity and accuracy and with such great art and skill as to leave one lost in a maze of admiration at the power of a genius who could create a work of art so rarely beautiful and withal telling its mission to the mind and senses of the hearer in a manner so overpowering and masterful as to leave no doubt of the God given authority of its creator.

This wonderful work was written while he was still abroad after having completed his studies.

It was performed from manuscript under the direction of the composer himself in Berlin and aroused such a furore as to make Parsons the musical lion of the hour.

It was performed a second and a third time, each time to crowded and enthusiastic houses.

On the occasion of its last performance its young composer was called before the curtain eleven times and literally showered with encomiums.

A number of foreign publishing houses entered into negotiations with the composer with a view of securing the publishing rights, but to all their advances Parsons replied that he was an American composer, and with commendable patriotism he told them that the work should be published by one of his own countrymen in his own country.

This magnificent work is now forever lost, for it was never published, and it was the manuscript of this masterpiece which the composer destroyed and which thus died simultaneously with its creator, and to the everlasting shame of this, his own native land, be it said that Parsons' great D major symphony was never even performed here.

It was the composer of this great epoch making musical work whose beautiful soul winged its flight from amidst the squalid surroundings of a miserable room in a cheap hotel located in a still cheaper neighborhood in the proudest and richest city of the American continent.

What must have been the intolerable causes which would impel a mind so unusually gifted with the divine spark of genius thus to put an end to its existence?

Surely the world should be made acquainted with them.

The cause of an act which at once impoverishes the whole world by the untimely taking away of one of its great geniuses in the heyday of his power and before he had begun to accomplish his mission must surely be a matter of sufficient importance to the great public to warrant it in spending the effort and time necessary to learn the lesson which such a lamentable occurrence teaches, by seeking the cause of it.

John Robert Parsons was born in one of the in-

terior towns of New York State in 1870. He was therefore thirty-nine years old at the date of his untimely death.

His father was a wealthy banker, and John Robert, in common with his two other brothers, received the advantage of a college education.

Early in life he evinced a decided taste for music, much to the disgust of his father and brothers, who tried all the usual methods of turning his mind and attention away from the subject, they having the usual prejudice against a musical career which is found always to be prevalent among the elect of country districts.

Their efforts, however, proved to be unavailing and John Robert gradually came to be looked upon by the rest of the family as the "black sheep," and at the death of his father he was cut off in the will with a few thousands, while the bulk of the estate went to his two brothers.

Parsons thus early in his career was made to suffer in consequence of his devotion to his beloved musical art, but if he was disappointed or chagrined at the treatment accorded him by his father—as he certainly must have been—he gave no outward sign, for after settling up his affairs and receiving his meager share of his father's estate he sailed for Europe, where he spent the whole of his legacy studying under the great foreign masters of music during a period of seven years. Upon completing his studies, he found himself in a foreign land without a dollar, and finally secured the position of director of an orchestra in a minor German city, which post he filled for two years, and it was while he was thus engaged that he composed his great masterpiece, the magnificent D major symphony, which now lives only in the memories of those fortunate enough to have been present at one of its three public performances.

Having accumulated a sufficient fund to enable him to return to his native land, he resigned his position as director.

During a farewell visit to his teacher he showed the manuscript of his symphony to him, and after the latter had pored over the manuscript for several days, during which he became wrought up to a frenzy of delight at the thought that he himself had had a hand in the development of a musical genius (for such he now vehemently proclaimed Parsons to be), the kindly old German announced to his former pupil that he had made arrangements to go with him to Berlin, where he proposed to have the new symphony performed in public, assuring Parsons that he had sufficient influence in certain musical circles to accomplish that much to be desired result.

"Ach Got! youm vill be von hero after der vor'd shall hear vot youm half done, my son!" said the enthusiastic old teacher, embracing his former pupil.

Parsons, like all real geniuses, was of an exceedingly modest and retiring disposition and chose to ascribe the old gentleman's praises of his work to his personal fondness for himself.

He was therefore carried away by the tremendous ovation accorded his noble work, which all pronounced to be a fitting successor to Beethoven's immortal ninth.

One enthusiastic German critic wrote that "the mantle of the godlike Beethoven has at last descended upon shoulders that completely fill it in the person of this unassuming young American."

Such was the furore and sensation created by Parsons' great work that his success as one of the world's greatest masters of music seemed perfectly assured.

There is little doubt that if he had consented to remain abroad he would today be enjoying a reputation second to none in the world of music.

His success, however, only made him the more eager to return to his native land, for he became fired with the ambition to bring the reputation of his

own country as a musical nation up to the high level enjoyed by it in other fields of human endeavor.

His now famous D major symphony should be published in his own beloved America and should mark America's *entrée* into the realm of the higher art of music.

Alas, poor Parsons! He did not know (how could he?) that it was not from any lack of musical genius upon the part of her sons and daughters that his beloved country had failed and was to continue to fail to occupy her rightful place as a musical nation in the creative field of music.

He did not know the lamentable and deplorable experiences of other men of genius who had essayed to do the same service to his beloved country before him; the sad fate of a MacDowell was unknown to him.

He did not know that a system born of greed upon the part of some, and indifference on the part of others, had made the successful career of a musical composer in these United States of America an absolute impossibility, an impossible dream.

Oh, the pity that some one could not have told him the misery that he was about to plunge into, ending with an ignoble death by his own hand amid a scene of squalor and heartless indifference that is to the last degree appalling!

And yet, situated as he was, with his whole life a seeming failure, forsaken by relatives and friends, actually in want of food to keep body and soul together, and a public, which, if it had ever known of his existence, had most assuredly forgotten it; with apparently not a ray of hope to cheer him and arouse him to further effort; what wonder, therefore, that further existence seemed useless in a world grown absolutely intolerable to him, that refused even to grant him a living, that seemed to shower its favors upon the most unworthy!

On the very night of his death he had paused to watch a huge electric sign which adorned the façade of a Broadway theater, announcing in letters of fire a musical comedy by a man who knew not one note of music from another, and yet whose royalties from the species of banal drivel which he had inflicted upon the public had made him wealthy.

It was the same public, apparently, which denied him a hearing. Therefore, we repeat, what wonder that, with all this cumulative evidence of his own apparent failure crowding in upon a peculiarly sensitive mind, what wonder that, unable to bear the crushing weight of all these miseries, the poor victim should seek to end it all!

In the light of what we have written, is not Parsons' act a perfectly justifiable one?

And yet it is a fact that Parsons was just as surely murdered by indirect means as is the fact that he is now dead!

He was the victim of the same combination of circumstances which drove the late lamented MacDowell first to an insane asylum and then to an early and merciful death.

(To be continued.)

JEANNETTE L. GILDER, who writes a weekly New York letter on the theater and music to the famous San Francisco Argonaut, hits the nail on the head with this timely piece of practical philosophy:

Personally I shall miss Madame Eames more than Madame Sembrich. I like her voice better, and she is so good to look upon on the stage. But, after all, both of these singers are coming back to us and we shall hear them in concert. They are not yet ready to turn their backs upon such a gold mine as these United States. They remind me of a favorite Italian opera singer of past times, who, when she took a tearful farewell of a crowded house at the old Academy of Music, said, when she appeared before the curtain for the twentieth time, "Gooda bye, my friends, I come back soona and get your littla dollar"—and she did.

We are glad to see that some writers in this town besides ourselves are beginning to realize the true inwardness of certain matters which THE MUSICAL COURIER for a long time was alone in proclaiming truthfully to the public.

OBSERVATIONS ON ORCHESTRAS.

The Cosmopolitan Magazine has been advertising extensively an article called "The Grand Orchestra in America," by one Charles Edward Russell, whoever he may be. A perusal of the screed shows it to be full of errors and misstatements, some of which may as well be pointed out here, to keep casual readers of the Cosmopolitan from imbibing a mass of misinformation and nonsensical opinion.

The subheading of the Russell emanation reads as follows: "The symphonic concert is coming to be a distinguishing feature of American city life. We promise very soon to lead the whole world in this department of art." Of course the discerning student of international musical conditions knows that we promise to do nothing of the sort. The half dozen or so of symphony orchestras worthy of that name which the United States possesses are the most pitiable proof of how far behind other nations it lags in that very regard—say Germany, for instance, with its comparatively limited area and its high class symphony orchestra in every town of more than a few thousand inhabitants. There are 974 German cities with a population of 5,000 and over, and from those figures some idea may be gleaned of the number of symphonic organizations in the really musical Fatherland.

To continue with the Cosmopolitan writer:

No doubt, as we have been so often and so pleasantly assured, we are children and barbarians and villagers about other things, but when we come to orchestral music there is an indubitable record of solid achievement of a nature to give detractors pause and none the less notable because we never refer to it. And this remains perfectly true and a basis whereon to challenge the world's scrutiny, whether we consider the extent of public interest aroused, the extent of public support, or the frequency of public performance.

As observe: In the city of New York, counting the two opera house orchestras (which give classical program concerts every Sunday night), there are nine grand orchestras of the symphony grade. That is a larger number of such orchestras than can be found in any other city in the world. Even omitting the opera house orchestras and limiting the inquiry to the independent orchestras that give regular seasons of symphonic concerts, the numerical supremacy of New York remains unquestionable. Mr. Damrosch's New York Symphony, the Philharmonic, the Russian Symphony, the People's Symphony, the Volpé Symphony, and two others, play each its regular season every year. This is really an extraordinary showing. It deserves more attention than it has received.

The opera house orchestras can by no stretch of the imagination be regarded as symphonic bodies, nor do they give "classical programs" on Sunday nights. The concerts in question are, frankly "star" affairs to exploit the singers of the opera houses, and the work of the orchestra is confined mainly to accompanying detached arias from the operas and to playing excerpts therefrom. In the years that these Sunday night concerts have endured, only one attempt was made to include symphonies in the programs, and the innovation proved to be so unprofitable that its early discontinuance followed as a matter of course. The "classical" standard at the Metropolitan, for instance, did not prevent the inditer of these lines from hearing "The Merry Widow" waltzes played there by the house orchestra at one of the regular Sunday night concerts! Eliminating the opera house orchestras, therefore, Mr. Russell's list names five and speaks mysteriously of "two others." Without the least disparagement to the ambition and individual skill of players in the Russian and People's symphony orchestras, no musical expert would be likely to call those two organizations "grand orchestras of the symphony grade," such as the Boston, or Pittsburgh, or Philadelphia orchestras. The Russian and People's are what is technically termed "scratch" bodies, consisting largely of men recruited from the other orchestras when they are idle. Granting, though, for the sake

of argument, that New York has five symphony orchestras, that number by no means gives it "more than can be found in any other city in the world." Berlin, London, and Paris individually own more than five orchestras. And to cap the climax, the Berlin Philharmonic gives in any one year at least twice as many concerts as are given during the same period by all the symphony orchestras of the United States put together. For over six months in the fall and winter the Berlin Philharmonic gives three concerts a week at its home hall, the Philharmonie. Then there is a special series of twenty concerts under Nikisch in Berlin, a traveling series at Hamburg, Hanover, and other German cities. At least twice a week the Philharmonic is engaged to assist prominent soloists at their Berlin concerts. Finally, each Spring witnesses a long tour into foreign countries, winding up with a four months' Summer season of daily symphony concerts at Scheveningen, Holland's famous watering place. Against that showing is New York's Philharmonic with sixteen concerts each Winter.

The "extent of public interest and public support aroused" by symphony orchestras in America amounts to this: For over twenty-five years Henry Lee Higginson has been paying out of his own purse the deficit incurred each season by the maintenance of the Boston Symphony; in New York, the Philharmonic and the New York Symphony could not be sustained without liberal contributions from wealthy men such as Carnegie, Morgan, and several of the Hebrew financiers; in Pittsburgh and Philadelphia a number of "guarantors" have to be found each year to make up the deficits, amounting to thousands of dollars, and the same plan supports the symphony orchestras in the smaller cities. *There is not one orchestra in the United States which could exist were it dependent solely on the contributions expended by the public for seats and boxes.* This is a showing to be ashamed of rather than one that should make us boastful.

"I have found some reason to doubt, for instance, if any European community would stand the tough and far advanced programs that Doctor Muck gave to Boston," says Mr. Russell. Dr. Muck's experience in program making was gained as the conductor of the Royal Symphony Orchestra concerts in Berlin, and the records of that institution will show that the audiences in the German capital stood the Muck programs for over a dozen years before that leader went to Boston; in fact, the Royal Symphony concerts were even more severe, for they seldom employed a soloist, while in Boston there was discontent in wide circles whenever a soloist was not in evidence.

Mr. Russell refers to Dr. Muck as a "young" conductor. That leader was born in 1859, and therefore is fifty years old, so his "youth" is a matter of relative opinion.

In telling the story of Theodore Thomas' desertion of New York our author has this paragraph:

He was kind hearted and sympathetic, but he had no social graces, and his blunt and direct manner had offended some society women in New York that had been pleased to simulate an interest in matters musical. These now undertook to divert the orchestral interests of the city to some other leader, belike of longer hair and more gracious manners.

That is rather a cavalier manner of referring to Anton Seidl, one of the greatest baton geniuses we ever have had in New York, a man whose services in the cause of making Wagner understood in New York (our daily paper critics, with the exception of Finck, being antagonistic to the then "new" composer) are sheer inestimable and constituted the impetus which first lifted this town out of its provincialism in music and caused it to realize its own ignorance. Incidentally, Seidl's conductorship of

the New York Philharmonic resulted in the biggest financial returns that organization had known in all the half century or so of its existence.

"Some of the New York Philharmonic first violins persistently play off the key," is another of Mr. Russell's random criticisms, which is as absurd as it is untrue. Frank Damrosch is referred to as having "devoted his life to spreading musical knowledge and culture, chiefly among persons of small means," a characterization which must make the knowing smile broadly. The Russian Symphony gets this high sounding send off:

The Russian Symphony Orchestra is a very large organization ably supported by the element in New York's musical and social worlds that is profoundly interested in Russian music.

The Russian Symphony was made possible only by a subvention granted by Russian publishers interested in the spread and sale of the music performed at the concerts in question. There is no "element" in our musical and social worlds profoundly interested in Russian music. The support, far from being "able," forced the leader, after one season of half filled concerts, to seek engagements for his organization in other cities. Several times the finances of the Russian Symphony were in such a parlous state that the abandonment of the concerts here seemed imminent. At present the orchestra is traveling with the Ben Greet Players, appearing in performances of Shakespeare's "Midsummer Night's Dream" with Mendelssohn's incidental music. Not much Russian about that!

The American Home Monthly, emulating the example of the Cosmopolitan, also felt itself inspired to hold forth about music, and projects into a wondering world an article called "The Genius of the Orchestra." It is illustrated with the pictures of five orchestral leaders, one of whom is called "Victor Campanini." We know of no such person. The only Campanini of our acquaintance is Cleofonte Campanini, at the Manhattan Opera House. The author of "The Genius of the Orchestra" is Charles Culver Johnson, who marshals together an astonishing array of facts, from which we make the following selection of intellectual gems:

In the orchestra is gathered a body of men, each the possessor of undoubted musical genius.

Today the orchestra is really the pivot that holds the opera in place.

No higher form of art than perfect orchestration exists.

Were an opera once given without the aid of an orchestra, the public would be forced to admit the undoubted importance of this mighty factor in music.

Thus there are orchestras of the opera, the theater, the hotel, the restaurant, the ballroom, the park, and steamers that ply between the various ports.

While the best orchestras are made up of both "wind" and "string" players, some predominate in one, while the reverse is the case in others.

Chamber music means a stringed orchestra by itself, indoors.

While technically, perhaps, the musicians who play together in chamber music may not always be called orchestras, popular custom has overridden technicality.

In the symphony orchestra a slight error passes unnoticed. Let an opera orchestra player err, and a tempest is likely to follow. Thus it happens that the orchestra is to an extent often made up of soloists. The first and second violins in especial are chosen with great care. So is the bass viol player. Those who hear orchestral music rarely realize that the player of this huge instrument has to carry the air, almost as much as the first violin. The man who plays a French horn, for example, is greatly handicapped if he is heavy lipped, because when his lips assume the position necessary to impel the music, the orifice formed through which the air is to pass from the mouth is very likely to be so small that proper results cannot be secured. That is why the wind instrument player, who, of course, always blows into his instrument, is usually thin lipped.

Of course, the Johnsonian excerpts need no further comment. But how do the sage remarks of Mr. Russell appear when placed in opposition to the single statement of such an authority as Philip Hale, who says in his Program Book No. 15 (page 1219) of this season's Boston Symphony home series: "Outside of the largest cities in America

there are few orchestras well equipped and respectable in routine." That should convince the Cosmopolitan, even if our arguments might not.

MUSIC IN BUENOS AIRES.

BUENOS AIRES, February 11, 1909.

Friday night, February 5, at the Apollo Theater, "Fumadas," a one act opera, was performed successfully. Señor Enrique Buttero is responsible for the book, and the rich and beautiful music was written by Antonio Rodestá. The event served as an introduction for Maria Cambres, a charming young soprano with a lovely voice. Señor José Iglesia took the role of Luna, the impecunious opera composer, endeavoring to secure a hearing for his work.

The first scene represents the office of the manager to whom Luna applies for a hearing. He gets little encouragement. The music is of the modern "conversational" type and very true to the effect desired.

The second scene is a street with a restaurant on one side and a salon de baile on the other. The hungry composer eagerly watches for the manager, and while the crowds of operagoers enter the restaurant he threatens his own life, but is prevented by passersby. A fine chorus closes this scene. In fact, for brilliancy and life, as well as for beauty of form, I have seldom heard it equaled. It was



PODESTA,
An actor by profession.

11:30 when "Fumadas" was begun, but in spite of this the beauty of this chorus demanded an insistent encore, and at the close of the third scene, in which the composer obtains his desires and triumphantly conducts the trial with a baton improvised out of a roll of music, two recalls made both the composer and the management happy.

There is no news of importance this week. The society people are in the hills and at Mar de Plata, on the seashore.

MRS. T. A. WHITWORTH.

Organ Recital in Wilkesbarre.

WILKESBARRE, Pa., March 14, 1909.

The recital Sunday afternoon, March 7, in Irem Temple consisted of the first movement of a sonata by Guilman; "Adoratio et Vox Angelica," by Dubois; allegretto, by Wolstenholme; scherzo, by Macfarlane, and a lullaby by Iljinsky, played by organist John Shepherd; nocturno, Doppler; "Salut d'Amour," by Elgar, and "Chanson Triste," by Tschaiakowsky, for flute, Angelo Matera, soloist, and soprano solos by Mrs. John Shepherd, consisting of "Hear Ye, Israel," from "Elijah," and a couple of songs by Delibes.

E. B.

Emma Burzio, the leading dramatic soprano of Italy, is to sing the title rôle in "Electra" at the New Colon Theater in Buenos Aires this summer, while the other opera house will offer "Parsifal" as a competitive novelty.

The Royal Rights of Hartmann.

[From the Piqua, Ohio, Leader and Dispatch.]

When Arthur Hartmann, the violinist, who is touring America this season, was crossing the English Channel last year, en route for London, where he was to play, he embarked on a crowded packet at Calais and his valet asked for the stateroom which had been ordered by wire from Paris some days before. "Yes," answered the steward, "we did receive such a telegram and we were holding the best room, but this morning there came a message from the Duke of X., saying that he was to cross on this boat and desired the best accommodations, so, of course, we had to give him Herr Hartmann's room."

"Is the duke in the room now?" asked the violinist, quietly.

"No; he is on deck," replied the steward, "until after the steamer leaves."

"What is the number of his stateroom?" Hartmann went on.

"No. 1," was the answer.

Without a word the artist walked to the chamber designated, had his valet put the bags therein, then locked the door and stretched himself out for a nap in the very comfortable cabin.

Not many minutes later the boat started and the duke and his flunkey came downstairs. "My cabin?" inquired the aristocrat. The steward quickly explained the state of affairs. "The impudent scoundrel!" commented the duke, "we'll soon settle that." With a bodyguard consisting of the flunkey and the steward His Grace marched to cabin No. 1 and pounded lustily on the door thereof. A tattoo of five minutes, interspersed with threats and even oaths, had no other effect than to bring out the reply from within, in a tired voice: "Please go away; I'm trying to sleep."

At that moment Hartmann's valet appeared on the scene and was pointed out by the flustered steward. "How dare your master usurp my cabin?" thundered the thoroughly incensed nobleman. "Do you know who I am? I am the Duke of X."

"That may be," returned Hartmann's valet, imperturbably, "but my master is the king of the violin."

The duke and his party were left without a reply and spent the remainder of the trip in the public saloon, while Hartmann slumbered on peacefully, quite unaware of his sudden accession to royalty. It was the duke who, when he cooled down after his arrival in London, saw the humor of the happening, and gave out the story for publication.

After Hartmann had appeared at Albert Hall, with Patti, he received a telegram reading:

"You are not the king of the violin, but the emperor. With admiration, gratefully, Duke X."

A Lecture-Recital on English Folk Songs.

A. Foxton-Ferguson, B. A. (Oxon.), who hails from England, made his American debut at Mendelssohn Hall Monday afternoon of this week, and endeavored to interest a willing audience in the mysteries of English folksongs and folklore. Mr. Ferguson is evidently sincerely interested in the subject, since he has himself taken the trouble of obtaining from the lips of the peasantry the traditional songs of the old country and besides has done overmuch reading on that theme. But it really seems like much ado about nothing. In the first place, Mr. Ferguson himself candidly admitted that he could not tell what a folksong is, but would have to state rather what it was not. So the auditors were as wise as when they went into the hall. In the second place, Mr. Ferguson was compelled to make apologies for his poor voice, laying the blame on the American climate. Mr. Ferguson did the best he could under the circumstances, and that, of course, was really not very good, considering how very simple the folksongs are. However, his endeavors were most sincere, and he did his utmost to be entertaining. The subject of English folksong may prove very interesting in America—to children.

Goodson in Chicago and Brooklyn.

The following brief notices refer to Katharine Goodson's recent appearances in Chicago and Brooklyn:

The Quartet is always welcome here, but when it brings with it that wonderful ensemble pianist, Katharine Goodson, its strength is the strength of ten. Miss Goodson made a success as nearly sensational as one can imagine.—Brooklyn Eagle.

It is not a work suited to the feminine temperament, but Miss Goodson came very near to reading it in manly style. She sustained the rhythmical vigor, the ponderousness and the bigness of the idea most admirably. Indeed, one was convinced that she is one of the few women pianists who think independently, and, by the same token, is to play an important part in our concert life.—Chicago Inter-Ocean.

The Chicago criticism refers to Miss Goodson's performance of the D minor concerto by Brahms. Miss Goodson has decided to extend her American tour until the middle of May.

Cosima Wagner is sojourning at Santa Margherita, near Genoa.

PHILADELPHIA'S ORCHESTRAL SEASON ENDS.

POHLIG BRINGS THE SERIES TO A BRILLIANT CONCLUSION.

The ninth season of the Philadelphia Orchestra was brought to a successful close last Friday afternoon and Saturday evening with two brilliant concerts under Carl Pohlig's direction at the American Academy of Music. The program had been made up from "request" numbers determined upon by the patrons, who voted for their choices, and selected this melodious and well balanced scheme:

Overture, Sakuntala.....Goldmark
Symphony Pathétique.....Tchaikowsky
Suite, Peer Gynt.....Grieg
Overture, Tannhäuser.....Wagner

The results of the voting contest are unusually interesting to the close student of musical taste in our large American cities, and it is worth while to reprint here the complete roster of ballots cast by the patrons of the Philadelphia Orchestra:

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|---|-----|
| Symphonies— | |
| Tchaikowsky—No. 6, "Pathétique"..... | 416 |
| Dvorák—No. 5, "From the New World"..... | 183 |
| Tchaikowsky—No. 4..... | 152 |
| Tchaikowsky—No. 5..... | 109 |
| Schubert—C major..... | 105 |
| Beethoven—No. 5, C minor..... | 92 |
| Goldmark—"Rustic Wedding"..... | 75 |
| Beethoven—"Eroica," No. 3..... | 62 |
| Sibelius—No. 1, in E minor..... | 51 |
| Brahms—No. 2, D major..... | 50 |
| Schubert—"Unfinished," No. 8..... | 51 |
| Beethoven—No. 6, "Pastoral"..... | 45 |
| Schumann—No. 1, B flat major..... | 26 |
| Beethoven—No. 7, A major..... | 20 |
| Balakirew—C major..... | 14 |
| Scambi—D major..... | 13 |
| Haydn—No. 2, D major..... | 12 |

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| Overtures— | |
| Goldmark—"Sakuntala"..... | 263 |
| Wagner—"Tannhäuser"..... | 210 |
| Wagner—"Lohengrin"..... | 177 |
| Tchaikowsky—"Solennelle" ("812")..... | 103 |
| Wagner—"Meistersinger"..... | 97 |
| Beethoven—"Leonore No. 3"..... | 97 |
| Wagner—"Rienzi"..... | 93 |
| Grieg—"In Autumn"..... | 41 |
| Wagner—"Flying Dutchman"..... | 39 |
| Gluck—"Iphigenie"..... | 35 |
| Berlioz—"Carnaval Romain"..... | 31 |
| Beethoven—"Egmont"..... | 30 |
| Weber—"Oberon"..... | 29 |
| Beethoven—"Leonore No. 2"..... | 28 |
| Dvorák—"Carnaval"..... | 28 |
| Berlioz—"Benvenuto Cellini"..... | 21 |
| Tchaikowsky—"The Storm"..... | 18 |
| Glazounow—"Solennelle"..... | 16 |
| Goldmark—"Sappho"..... | 11 |
| Weber—"Euryanthe"..... | 10 |
| Sinigaglia—"Le Baruffe Chizzotte"..... | 10 |
| Hegner—"American Festival"..... | 8 |
| Wagner—"Polonia"..... | 4 |
| Chabrier—"Gwendoline"..... | 1 |

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| Miscellaneous— | |
| Grieg—"Peer Gynt Suite"..... | 186 |
| Wagner—"Wotan's Farewell and Fire Music," from "Die Walküre"..... | 171 |
| Mendelssohn—"Midsummer Night's Dream"..... | 135 |
| Wagner—"Vorspiel and ending ("Isolde's Liebestod"), from "Tristan und Isolde"..... | 118 |
| Liszt—"Les Preludes"..... | 97 |
| Wagner—"Transformation Music, Act 1, "Parsifal"..... | 85 |
| Charpentier—"Impressions d'Italie"..... | 64 |
| Lepa—"In the Garden of the Gods"..... | 63 |
| Strauss—"Tod und Verklärung"..... | 62 |
| Wagner—"Funeral March, "Siegfried's Death," from "Die Götterdämmerung"..... | 53 |
| Saint-Saëns—"Danse Macabre"..... | 52 |
| Handel—"Concerto for strings and double choir of wood-wind"..... | 49 |
| Debussy—"The Afternoon of a Faun"..... | 48 |
| Tchaikowsky—"Marche Slave"..... | 41 |
| Bach—"Concerto in F major"..... | 38 |
| Tchaikowsky—"Caprice Italien"..... | 33 |
| Smetana—"On the Shores of the Moldau"..... | 26 |
| Wagner—"Siegfried Idyll"..... | 25 |
| Liszt—"Tasso"..... | 24 |
| Strauss—"Till Eulenspiegel"..... | 24 |
| Chabrier—"España"..... | 18 |
| Strauss—"In Italy"..... | 16 |
| Beethoven—"Liszt-Hymnus"..... | 14 |
| Bossi—"Intermezzi, "Goldeniani"..... | 13 |
| Rimsky-Korsakow—"Spanish caprice"..... | 11 |
| Goepf—"Academic march"..... | 9 |
| Cauflman—"Legende"..... | 3 |
| Saint-Saëns—"La Jeunesse d'Hercule"..... | 3 |
| Wagner—"Waldwehen" from "Siegfried"..... | 3 |

It will be seen from the foregoing that the management and Mr. Pohlig kept their promise to use only the compositions desired by the public, and it was a matter for astonishment that the works chosen constituted such a symmetrical and properly perspectived program.

The present reviewer attended the Friday afternoon concert and was frankly delighted with what he saw and heard. A tremendous audience crowded the house from parquet and boxes to the topmost galleries, and rewarded the splendid performances with applause that was as discriminating as it was enthusiastic. The proof of the

superior judgment of the listeners lay in the fact that their most spontaneous appreciation came after the first and last parts of the symphony, and after the first and second movements in the "Peer Gynt." The graceful valse and resounding march in the symphony, and the piquant "Anitra" section and thundering "Hall of the Mountain King" in the suite, met with no lack of favor, but the gratifying circumstance remains that the deeper and more intellectual portions of the works performed earned by far the most pronounced attention and applause. This attitude on the part of his patrons is no small tribute to the achievements of Pohlig, whose consistent adherence only to the highest symphonic standards has helped to strengthen and develop the fastidious musical taste begun and fostered in Philadelphia by the late Fritz Scheel.

In artistic results the present season of the orchestra has been the best during its existence, and as the financial returns showed the same proportionate gain, the public, the management, the conductor and the players all feel that Philadelphia has completed an unusually notable season in its symphonic history, with even more important doings to come in the future. The prophecy is not an idle one, for with Pohlig to conduct, and with Charles Augustus Davis to manage the orchestra on his broad and dignified lines, its prospects are of the brightest and most encouraging kind.

The playing of the organization was splendid in every particular, and although the program presented was thoroughly familiar down even to the smallest detail, that did not lessen the ambition and fervor of the leader and his men, who put amazing vitality and responsiveness into every measure of their performance. The lovely "Sakuntala" overture, with its opulent color scheme, its dramatic contrasts and its readily recognizable "program," received a superbly effective reading, poetical yet passionate, musically refined yet instinct with that touch of barbaric intensity which the Sakuntala legend embodies. Pohlig received a veritable hurricane of applause after this exciting and uplifting opening of the concert.

The "Pathétique" was interpreted with the deepest appreciation of its emotional content, and its rhapsodical style of utterance, but Pohlig exposed also the work's formal beauties of construction, and at no time did he adopt the free declamatory manner employed by certain other leaders when they try to make a fantastic Ukraine tone poem of Tchaikowsky's perfectly balanced symphony. The violins "sang" the famous melody of the first movement with noble tone and phrasing, and reaped further glory in the valse and the finale. The woodwind and brasses, unusually busy in the "Pathétique" score, accomplished their functions with precision, clarity and unimpeachable musicianship. Particularly noteworthy were the woodwind effects in the first part of the first movement, and in the introduction and development of the third movement. The brasses revealed beautiful quality in the solemn closing strophes of the adagio and colossal virtuosity in the staccato chord episodes of the march. Altogether, the "Pathétique" was a moving and eloquent achievement, controlled by Pohlig with a master hand and master mind.

The Grieg number had alluring charm and picturesque fascination as delivered by the Philadelphia players, and, of course, the suggestive suite won its usual meed of favor. The "Tannhäuser" overture, in a majestic and magnificently broad and plastic reading, brought the concert to a worthy close, and gave the audience a chance to vent its pent up admiration in a series of demonstrative ovations, to which Pohlig responded by making his men share in the honors. It was a fitting close to a brilliant season, a season that has made Philadelphia the possessor of a symphony orchestra second to no other, and of a leader whose presence in that city is a boon to the art loving portion of the community.

A full schedule is appended, showing the many sided and complete activity of the Philadelphia Orchestra for the season 1908-1909:

THE PHILADELPHIA ORCHESTRA.

Carl Pohlig, Conductor.

Compositions Performed During Ninth Season, 1908-1909—Twenty-two Afternoon Symphony Concerts—Twenty-two Evening Symphony Concerts.

American Academy of Music, Philadelphia.

SOLOISTS.

Pianists—Cecile Chaminade, Luther Conradi, Katharine Goodson, Josef Lhévière, Emil Sauer.
Violinists—Mischa Elman, Alexander Petschnikoff, Thaddeus Rich, Violonist—Louise Homer.
Violoncellists—Herman Sandby, Alwin Schroeder.
Reader—Dr. Ludwig Wüllner.
Mendelssohn Centenary—"A Midsummer Night's Dream."
With assistance of The Ben Greet Players, under the personal direction of Ben Greet.

SYMPHONIES.

| | |
|----------------------------------|-----------------|
| Balakirew—C major..... | Sixth Week |
| Beethoven—No. 3, Eroica..... | Thirteenth Week |
| Beethoven—No. 5, in C minor..... | First Week |
| Beethoven—No. 6, Pastoral..... | Fifth Week |

| | |
|---|-------------------|
| Beethoven—No. 7, in A major..... | Twenty-first Week |
| Brahms—No. 2, D major..... | Seventh Week |
| Dvorák—No. 5, E minor, From the New World..... | Fourth Week |
| Goldmark—"Rustic Wedding"..... | Fifth Week |
| Haydn—No. 2, D major (First time)..... | Fifteenth Week |
| Scambi—"D major"..... | Tenth Week |
| Schubert—C major..... | Ninth Week |
| Schubert—No. 8, Unfinished..... | Nineteenth Week |
| Schumann—No. 1, B flat major..... | Twelfth Week |
| Sibelius—No. 1, E minor..... | Eighteenth Week |
| Tchaikowsky—No. 4, op. 36..... | Eighth Week |
| Tchaikowsky—No. 5, op. 64..... | Second Week |
| Tchaikowsky—No. 6, Pathétique, Eleventh and Twenty-second Weeks | |

OVERTURES.

| | |
|--|------------------------------------|
| Beethoven—"Coriolanus"..... | Twentieth Week |
| Beethoven—"Egmont"..... | Sixth Week |
| Beethoven—"Leonore, No. 2"..... | Second Week |
| Beethoven—"Leonore, No. 3"..... | Nineteenth Week |
| Berlioz—"Benvenuto Cellini"..... | Twelfth Week |
| Berlioz—"Le Carnaval Romain"..... | Sixth Week |
| Chabrier—"Gwendoline (First time)..... | Seventh Week |
| Dvorák—"Carnaval (First time)..... | Second Week |
| Glazounow—"Solennelle (First time)..... | Twelfth Week |
| Gluck—"Iphigenie en Aulide"..... | Thirteenth Week |
| Goldmark—"Sakuntala"..... | Nineteenth and Twenty-second Weeks |
| Goldmark—"Sappho"..... | Ninth Week |
| Grieg—"In Autumn (First time)..... | Eighth Week |
| Hegner—"American Festival (First time)..... | Eighteenth Week |
| Sinigaglia—"Le Baruffe Chizzotte (First time)..... | Fifteenth Week |
| Tchaikowsky—"Solennelle (812)..... | Second Week |
| Tchaikowsky—"The Storm (First time)..... | Eleventh Week |
| Wagner—"Lohengrin"..... | Fourteenth and Sixteenth Weeks |
| Wagner—"Meistersinger"..... | First and Sixteenth Weeks |
| Wagner—"Polonia (First time)..... | Fourth Week |
| Wagner—"Rienzi"..... | Fourteenth and Sixteenth Weeks |
| Wagner—"Tannhäuser"..... | 14th, 16th and 22d Weeks |
| Wagner—"Euryanthe"..... | Thirteenth Week |
| Weber—"Oberon"..... | Fourth and Twentieth Weeks |

MISCELLANEOUS.

| | |
|--|--------------------------------|
| Bach—"Concerto in F major, for orchestra"..... | Seventh Week |
| Beethoven—"Liszt-Hymnus (First time)..... | First Week |
| Bossi—"Intermezzi, Goldeniani"..... | Fifth Week |
| Cauflman—"Legende (First time)..... | Twenty-first Week |
| Chabrier—"España (First time)..... | First Week |
| Charpentier—"Impressions d'Italie (First time)..... | Sixth Week |
| Debussy—"Prelude to The Afternoon of a Faun"..... | Fifth Week |
| Goepf—"Academic March (First time)..... | Twenty-first Week |
| Grieg—"Peer Gynt suite"..... | Third and Twenty-second Weeks |
| Handel—"Concerto for strings and double choir of wood-wind (First time)..... | Fifth Week |
| Lepa—"In the Garden of the Gods"..... | Twenty-first Week |
| Liszt—"Les Preludes"..... | Tenth Week |
| Liszt—"Tasso"..... | Eighteenth Week |
| Mendelssohn—"A Midsummer Night's Dream (with assistance of The Ben Greet Players)..... | Seventeenth Week |
| Rimsky-Korsakow—"Spanish Caprice (First time)..... | Third Week |
| Saint-Saëns—"Danse Macabre"..... | Eighth Week |
| Saint-Saëns—"La Jeunesse d'Hercule (First time)..... | Ninth Week |
| Smetana—"On the Shores of the Moldau (First time)..... | First Week |
| Strauss—"In Italy, Symphonic fantasy (First time)..... | Twentieth Week |
| Strauss—"Till Eulenspiegel"..... | Fifteenth Week |
| Strauss—"Tod und Verklärung, Tone poem"..... | Twentieth Week |
| Tchaikowsky—"Caprice Italien"..... | Tenth Week |
| Tchaikowsky—"Marche Slave"..... | Tenth Week |
| Wagner—"Funeral march (Siegfried's Death) from Götterdämmerung"..... | Fourteenth Week |
| Wagner—"Siegfried Idyll"..... | Tenth Week |
| Wagner—"Vorspiel and ending (Isolde's Liebestod) from Tristan und Isolde"..... | Fourteenth and Sixteenth Weeks |
| Wagner—"Transformation Music, Act 1, "Parsifal"..... | Fourth and Sixteenth Weeks |
| Wagner—"Waldwehen from Siegfried"..... | Sixteenth Week |
| Wagner—"Wotan's Farewell and Fire Music from Die Walküre"..... | Fourteenth and Sixteenth Weeks |

SOLOISTS' NUMBERS.

PIANO AND ORCHESTRA.

| | |
|--|-------------------|
| Burmeister—"Concerto in D minor, op. 1"..... | Eighth Week |
| Luther Conradi..... | |
| Chaminade—"Concertstück, op. 42"..... | Fourth Week |
| Cecile Chaminade..... | |
| Liszt—"Concerto in E flat major"..... | Twenty-first Week |
| Katharine Goodson..... | |
| Rubinstein—"Fantasy in C major, op. 84"..... | Fifteenth Week |
| Josef Lhévière..... | |
| Sauer—"Concerto in E minor"..... | Sixth Week |
| Emil Sauer..... | |

SOLO FOR PIANO.

| | |
|---|-----------------|
| Chaminade—"Automne"..... | Fourth Week |
| Chaminade—"Courante"..... | Fourth Week |
| Chaminade—"Quatrième Valse"..... | Fourth Week |
| Cecile Chaminade..... | |
| READER AND ORCHESTRA. | |
| Schillings—"Das Hexenlied (The Witch Song)..... | Seventh Week |
| Dr. Ludwig Wüllner..... | |
| VIOLIN AND ORCHESTRA. | |
| Brahms—"Concerto in D, op. 77"..... | Nineteenth Week |
| Mischa Elman..... | |
| Bruch—"Concerto in G minor, op. 26"..... | Thirteenth Week |
| Thaddeus Rich..... | |
| Tchaikowsky—"Concerto in D major, op. 35"..... | Ninth Week |
| Alexander Petschnikoff..... | |
| VIOLONCELLO AND ORCHESTRA. | |
| D'Albert—"Concerto in C major, op. 20"..... | Eighteenth Week |
| Herman Sandby..... | |
| Tchaikowsky—"Variations on a Rococo Theme, op. 33"..... | Eleventh Week |

VOICE AND ORCHESTRA.

| | |
|--|-------------|
| Brahms—"Sapphic Ode"..... | Second Week |
| Gluck—"Aria, Che Faro senza Eurydice, from Orpheus"..... | Second Week |
| Schubert—"Die Allmacht"..... | Second Week |
| Schumann—"Der Nussbaum"..... | Second Week |
| Louise Homer..... | |

OUT-OF-TOWN CONCERTS.

NEW YORK.

Carnegie Hall, Monday Evening, October 19, 1908.
Overture, Leonore, No. 3.....Beethoven
Concerto for piano and orchestra, in E minor.....Sauer
A Faust symphony, in three pictures (after Goethe), for orchestra, male chorus and tenor solo.....Liszt
Tenor solo, Paul Volkmann; chorus mysticus, Brooklyn Sängerbund; Wassili Lepa at the organ.
Vorspiel, Meistersinger.....Wagner

BROOKLYN.

Academy of Music, Tuesday Afternoon, October 20, 1908.
Overture, Oberon.....Weber
Concerto in A minor, op. 54, for piano and orchestra.....Schumann
Emil Sauer.

Symphony, No. 5, in C minor, op. 67.....Beethoven
Overture, Tannhäuser.....Wagner

PRINCETON, N. J.

Alexander Hall, Tuesday Evening, December 8, 1908.
Overture, Sakuntala, op. 13.....Goldmark
Symphony, No. 5, in C minor, op. 67.....Beethoven
Aria from Der Freischütz, Wie nähte mir der Schlummer.....Weber
Marie Zeckwer.

Overture, Tannhäuser.....Wagner

BALTIMORE.

The Lyric.

THE PHILADELPHIA ORCHESTRA.

Carl Pohlig, Conductor.

Compositions Performed During Season 1908-1909—Five Monday Evening Symphony Concerts, October 26, 1908; November 23, 1908; December 28, 1908; January 25, 1909; March 1, 1909.

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|--------------------------------|-------------|
| Symphonies— | |
| In C..... | Balakirew |
| No. 5, From the New World..... | Dvorák |
| No. 6, Unfinished..... | Schubert |
| No. 4, op. 36..... | Tchaikowsky |
| Overtures— | |
| Benvenuto Cellini..... | Berlioz |

Sappho Goldmark
Solenelle (1812) Tschaikowsky
Polonia Wagner
Euryanthe Weber
Miscellaneous—
From Intermezzi Goldoni (For string orchestra) Bossi
España (Rhapsody for orchestra) Chabrier
Impressions d'Italie Charpentier
Les Preludes (Symphonic poem) Liszt
Spanish caprice Rimsky-Korsakow
Marche Slave Tschaikowsky
Soloists' Numbers—Piano and Orchestra—
Concerto in E minor Sauer
Emil Sauer.

Concerto, No. 1, B flat minor Tschaikowsky
Harold Randolph.
Voice and Orchestra—
Sappho's Ode Brahms
Aria, Che Faro senza Eurydice, from Orpheus Gluck
Die Allmacht Schubert
Der Nussbaum Schumann
Louise Homer.

Violoncello and Orchestra—
Variations on a Roco Theme, op. 33 Tschaikowsky
Alwin Schroeder.

Violin and Orchestra—
Concerto in D minor Wieniawski
Thaddeus Rich.

WASHINGTON.

New National Theater.

THE PHILADELPHIA ORCHESTRA.

Carl Pohlig, Conductor.

Compositions Performed During Season 1908-1909—Five Tuesday
Afternoon Symphony Concerts—October 27, 1908; November
24, 1908; December 29, 1908; January 26, 1909; March 2, 1909.

Symphonies—
No. 5, From the New World Balakirew
No. 4, op. 36 Tschaikowsky

Overtures—
Sappho Goldmark
Solenelle (1812) Tschaikowsky
Vorspiel, Lohengrin Wagner
Vorspiel, Meistersinger Wagner
Polonia Wagner
Rienzi Wagner
Tannhäuser Wagner
Euryanthe Weber

Miscellaneous—
From Intermezzi Goldoni (For string orchestra) Bossi
España (Rhapsody for orchestra) Chabrier
Impressions d'Italie Charpentier
Spanish caprice Rimsky-Korsakow
Marche Slave Tschaikowsky
Transformation Music, Act 1, Parsifal Wagner
Waldwehen, from Siegfried Wagner
Wotan's Farewell and Fire Music from Die Walküre Wagner

Soloists' Numbers—Piano and Orchestra—
Concerto in A minor, op. 16 Grieg
Prof. Cornelius Rüben.
Concerto in E minor Sauer
Emil Sauer.

Voice and Orchestra—
Sappho's Ode Brahms
Aria, Che Faro senza Eurydice, from Orpheus Gluck
Die Allmacht Schubert
Der Nussbaum Schumann
Louise Homer.

Violoncello and Orchestra—
Variations on a Roco Theme, op. 33 Tschaikowsky
Alwin Schroeder.

WILMINGTON, DEL.

Grand Opera House.

Season 1908-1909—Four Monday Evening Symphony Concerts—
November 16, 1908; December 21, 1908; January 18, 1909; Feb-
ruary 15, 1909.

Symphonies—
No. 7, in A Beethoven
No. 5, E minor, From the New World Dvorak
Pathétique, No. 6 Tschaikowsky

Overtures—
Sakuntala Goldmark
Solenelle (1812) Tschaikowsky
Rienzi Wagner
Tannhäuser Wagner
Euryanthe Weber

Miscellaneous—
España (Rhapsody for orchestra) Chabrier
Peer Gynt suite Grieg
Spanish caprice Rimsky-Korsakow
Marche Slave Tschaikowsky
Soloists' Numbers—Violin and Orchestra—
Concerto in D minor Wieniawski
Thaddeus Rich.

Violoncello and Orchestra—
Variations on a Roco Theme, op. 33 Tschaikowsky
Herman Sandby.

Voice and Orchestra—
Prologue, Pagliacci Leoncavallo
Evening Star from Tannhäuser Wagner
G. Russell Strauss.

UNIVERSITY COURSE.

Weightman Hall, University of Pennsylvania, Wednesday Evening,
February 24, 1909; Monday Evening, March 8, 1909.

Overture, Sakuntala, op. 13 Goldmark
Symphony, No. 5, in C minor, op. 67 Beethoven
Concerto for violin and orchestra, in G minor, op. 26 Bruch
Thaddeus Rich.

Overture, Tannhäuser Wagner
Overture, Leonore, No. 3 Beethoven
Symphony, No. 4, op. 36 Tschaikowsky
Variations on a Roco Theme, op. 33, for violoncello and
orchestra Tschaikowsky
Herman Sandby.

Peer Gynt suite Grieg
Overture, Oberon Von Weber

LANCASTER, PA.

Fulton Opera House.

Season 1908-1909—Two Evening Symphony Concerts—January 11,
1909; February 16, 1909.

Symphony, No. 4 Tschaikowsky

Overtures—
Overture, Euryanthe Weber
Vorspiel, Lohengrin Wagner
Vorspiel, Meistersinger Wagner
Rienzi Wagner
Tannhäuser Wagner
The Flying Dutchman Wagner

Miscellaneous—
España (Rhapsody for orchestra) Chabrier
Transformation Music, Act I, Parsifal Wagner
Vorspiel and ending (Isolde's Liebestod) from Tristan
und Isolde Wagner
Waldwehen from Siegfried Wagner
Soloists' Numbers—Violin and Orchestra—
Concerto in G minor, op. 26 Bruch
Thaddeus Rich.

POPULAR CONCERTS.

Labor Lyceum Hall, Kensington, Phila., Wednesday Evening, Feb-
ruary 10, 1909; Wednesday Evening, March 10, 1909.

Overture, Merry Wives of Windsor Nicolai
Allegretto Movement from Symphony, No. 7 Beethoven
Invitation to the Dance (Instrumentation by Hector Berlioz)
Von Weber
Fantasy for harp Saint-Saëns
Edmund Schuecker.

Overture, Oberon Von Weber
Danse Macabre Saint-Saëns

Overture, Tannhäuser Wagner
Overture, William Tell Rossini
Second Movement from Symphony No. 5, in C minor, op. 67
Beethoven
Overture, Leonore, No. 3 Beethoven
Concerto for violin and orchestra, in G minor, op. 26 Bruch
Thaddeus Rich.
Hungarian March, in C minor (Instrumentation by Franz
Liszt) Schubert
Hungarian Rhapsody, No. 2 Liszt

Fate of the Rubinstein.

The dissensions in the Rubinstein Club have finally been brought into court, and that means disintegration. When faction fights begin in clubs the best thing to do is to separate and thus make a new club. Let those who wish to remain outside or inside decide. Anyway, the end is near now, for there will not be sufficient interest to spend money in a legal battle.

Mary Lansing's Lenten Recital.

Mary Lansing, the contralto, will be assisted by Paul Kéfer, the cellist, at the Lenten recital which the popular contralto will give at Carnegie Chamber Music Hall, Tuesday evening, March 23. The young singer has succeeded in interesting a large number of patrons and friends in her concert, and judging from the program, no one will regret having taken an interest. John M. Cush-



MARY LANSING.

ing will act as piano accompanist for the contralto and 'cellist in the following numbers:

Ô del mio dolce ardor Aria di Stradella
The Cross Harriet Ware
Seeligkeit Van der Stucken
Das Mädchen spricht Brahms
Der Freund Wolf
Zur Ruh Wolf
Vergleichliches Ständchen Brahms

Meditation from Thaïs Massenet
Chant Russes Lalo
Paul Kéfer.

Way of June Willeby
Boat Song Harriet Ware
A Birthday Cowen

Agnes Dei Bizet
Oh, That We Two Were Maying (By request) Nevin
Miss Lansing, with 'cello obligato played by Mr. Kéfer.

L'Esclave Lalo
Chanson les Amour de Jean Weckerlin
Les Cloches Debussy
Printemps qui commence Saint-Saëns

Abendlied Schumann
Rhapsodie Popper
Paul Kéfer.

More Regal in His Low Estate (Queen of Sheba) Gounod
Miss Lansing.

Miss Lansing's patrons include: Mrs. Richard Watson

Gilder, Mrs. I. E. Gates, Mrs. Clermont Livingston Best, Mrs. Winchester Fitch, Julia de Kay, Mrs. Frank S. Black, Mrs. Frederick Hamlin Mills, Mrs. J. E. McMichael, Mrs. Macdougald Haman, Mrs. H. S. Pickands, Mrs. Henry R. Stevens, Mrs. Henry R. Stevens, Jr., Mrs. George Frederick Laidlaw, Mrs. Marshall Clarke, Mrs. Samuel Taylor, Mrs. Nehemiah Hawkins, Mrs. George H. Gudebrod, Mrs. John Guiteau, Mrs. William H. Nearing, Mrs. Robert Sherrard Elliot, Mrs. Abram Marshall Hyatt, Mrs. Richard H. Davies, Mrs. David M. Virtue, Mrs. Otto Grimmer, Mrs. William H. McCord, Mrs. George M. Van Allen, Miss Van Allen, Mrs. Henrietta V. Henley, the Misses Neidlinger, Mrs. Robert Carlisle Darby, Mrs. S. N. Severance, Mrs. S. Hedding Fitch, Mrs. Wayland

Carlin, Mrs. Lauron Ingels, Mrs. Zelia Pooler, Mrs. Henry C. Wales, Mrs. Robert Davidson, Mrs. E. D. Mattison, Mrs. William B. Daland, Mrs. Norman Dalrymple Mattison, Mrs. A. G. Learned, Mrs. Casper William Dean, Mrs. Edmund J. Cleveland, Anna P. Townsend, Mrs. J. Oramel Peck, Mrs. R. McCreery, Mrs. F. C. Straat, Mrs. E. W. Campbell, Mrs. William T. Stelle, Mrs. S. George Hanaway, Mrs. L. F. Requa, Mrs. W. F. Perry, Mrs. G. M. Boynton, Mrs. L. H. Garrison, Mrs. Charles Drummond Lawrence, Mrs. John M. Oskison, Mrs. Frank L. Lawrence, Mrs. W. H. Anderson, Mrs. J. W. Carpenter, Mrs. Edward H. Van Name, Mrs. E. W. Bulkley, Mrs. Charles Race and Mrs. Robert S. Davidson.

Spalding to Play at Nordica Recital.

Albert Spalding, the violinist, will play at the Nordica recital in Carnegie Hall, Tuesday afternoon, March 23. Spalding, as previously announced in THE MUSICAL COURIER, will be heard at several spring music festivals with the Dresden Philharmonic Orchestra and the New York Symphony Orchestra. He is booked for appearances in Syracuse, Atlanta, Detroit, New Orleans, and Louisville.

The Same Old Joke.

The daughter of her mother was doing a stunt at the piano.

"My daughter's music," said the proud parent, "cost us a lot of money."

"Indeed!" rejoined the visitor. "Did some neighbor sue you?"—Chicago News.

ITEMS FROM HERE AND THERE.

The new opera house in Cassel will open next September.

Gottfried Galston gave a successful piano recital in Moscow recently.

Franz Schalk, the Vienna conductor, was decorated by the Emperor of Austria.

Cavaliere will create in New York, next year, the rôles of Monna Vanna and Herodiade.

Telemaque Lambrino is having success as professor of piano at the Moscow Conservatory.

The "Berlin arrangement" of "Les Huguenots" was sung recently at the Vienna Volks Opera.

Prof. Anton Fuchs, stage manager of the Munich Opera, celebrated his sixtieth birthday not long since.

Risler, Zimbalist, and Messchaert were some of those who appeared recently on Cologne concert platforms.

Sir Paolo Tosti has, it would seem, an odd penchant for upholstery. Every chair in Lady Tosti's drawing room in London has been upholstered by himself, and his hobby is to buy up old chair frames, make them presentable, and send them as gifts to his friends.

Hugo Kaun's orchestral works are having very extensive hearings in Germany this season. They have been played in Weimar, Darmstadt, Wiesbaden, Gera, Leipzig, Sondershausen, Eisenach, and in Bern and St. Gallen with great success. The works performed were his symphonic prologue, "Maria Magdalena"; his three small pieces for orchestra, op. 76, his fantasy for violin and orchestra, his symphony, "To My Fatherland," and his three orchestral works, op. 70.

The Bremen Opera (under its new manager, Hubert Reusch) has had a very successful season. The orchestra has been increased to sixty-two members, and the subvention granted by the city now reaches an imposing sum. The conductors are four: Egon Pollak, Felix Lederer, Matthew Pitteroff, and Dr. Ernst Jokl. The best of the performances have been the "Ring" cycle, "Tannhäuser," "Lohengrin," "Tristan and Isolde," "Othello," "Bohème," "Pagliacci," "Cavalleria Rusticana."

The opera season in Milan began a few weeks ago with Spontini's "La Vestale," which had not been heard there since 1825. Also in the repertory of the Scala are Richard Strauss' "Electra," which was given, for the first time in Italy, on March 1; "Theodora," by Xavier Leroux; and the Russian national opera, "Boris Goudonow," by Moussorgsky, which was performed in Paris a few months ago. Madame Marentié, the French prima donna, will undertake the title role in "Theodora," while of that in the Russian work Chaliapine is to take charge. Among other works announced for performance are Verdi's "Vespro Siciliano," Puccini's "Manon Lescaut," and Mascagni's "Iris." A revival of Manzotti's ballet, "Excelsior," with new dresses and scenery, is also promised. Vitale is the conductor in succession to Arturo Toscanini.

Bernice de Pasquali's Triumphs at the Metropolitan.

All of musical Europe knows by this time that the standards at the Metropolitan Opera House, New York, are of the highest, and that if a singer can win success at that temple of opera his or her operatic fortune is made. Bernice de Pasquali, a member of the company but two months, has achieved triumph after triumph in New York, and in Brooklyn, Philadelphia and Baltimore, with the Metropolitan Opera Company, and her season is by no means over. Within two months Madame de Pasquali has demonstrated that she is a prima donna worthy of the title, for she has established her right to it by appearing in roles like Violetta, Lucia, Susanna, Nedda, Norina, and Micaela, and at four of the Sunday night concerts in brilliant operatic arias. As before stated in THE MUSICAL COURIER, Madame de Pasquali made her debut at the Metropolitan early in January in the part of Violetta in "Traviata." Next she showed herself, if anything, even a greater singer by appearing as Lucia. At her third appearance in opera at the Metropolitan, Madame de Pasquali was cast as Micaela in "Carmen," a role less suited to her, but in which she, nevertheless, revealed the purity of her lovely voice and her fine skill as an actress. Greater triumphs still awaited her, when the management on Madame Sembrich's retirement assigned Madame de Pasquali to sing the role of Susanna in Mozart's "Marriage of Figaro." This role was not in her repertory, but within less than ten days she was letter-perfect in the arch character of Figaro's bride. She looked charming and sang the delicate music with finesse and rare beauty of tone.

More evidences of Madame de Pasquali's musicianship were revealed during the past three weeks, when she was booked to sing the part of Norina in "Don Pasquale," in Philadelphia, with the company. It was the night of a double bill, the other opera being "Pagliacci," with Destinn cast as Nedda and Caruso in the leading tenor role. Miss Destinn became suddenly ill, and the distracted management lost no time in letting Madame de Pasquali know that she would have to sing the leading soprano roles in both operas, and more than that, she would have to do it without a rehearsal. Swayed by the sensibilities of the artist, Madame de Pasquali demurred at the huge task set before her at such short notice, but with characteristic New England pluck, she made up her mind to brave the ordeal. She came out of the night with her artistic colors flying higher than ever.

The following notices from the New York papers refer to her singing in "Lucia":

A large and fashionable audience applauded her generously during the earlier scenes, and after the third act recalled her half a dozen times. The cavatina of the first act, the duo between Lucia and Ashton, and the sextet were well sung, and also the mad scene with the flute cadenza evoked much hearty applause. Madame de Pasquali acted with a sincerity and earnestness that won the sympathy of the audience. She brought out the pathos of the part, especially in the dramatic wedding scene and later in the mad scene, with the sure touch of an accomplished actress.—New York Herald, January 29, 1909.

Madame de Pasquali was well received at her debut as Lucia in "Lucia di Lammermoor" at the Metropolitan Opera House last evening. There was a good house and Madame de Pasquali aroused increasing enthusiasm as the opera progressed until the mad scene, the applause came from all the house. She was called out many times and received a bunch of roses.—New York Times.

Bernice de Pasquali won something in the nature of a triumph last night in the Metropolitan Opera House when she appeared in the title role of "Lucia di Lammermoor," for the first time here. Decidedly in better condition than when she sang Violetta in "Traviata," Madame de Pasquali, who, in spite of her marriage name, is an American, showed to advantage a high soprano of wide and admirably equalized range, lovely and fresh in quality, flexible, fluent and expressive. Madame de Pasquali can claim many delightful qualities. Her higher register is particularly charming, sympathetic and clear.—New York Press.

Bernice James de Pasquali, American born and trained, made her first appearance in "Lucia di Lammermoor" at the Metropolitan Opera House last night. Madame de Pasquali's voice showed to much advantage in this popular opera.—New York World.

"Lucia di Lammermoor," performed Thursday night at the Metropolitan Opera House, was distinguished by the presence of Bernice James de Pasquali in the part of Lucia. Madame de Pasquali is an artist of considerable experience and attainments, especially in the sense that she can sing florid music with unusual facility of execution, and in the case of the higher notes, with considerable clearness and color of voice. Coloratura sopranos are rare enough in all conscience, but Madame de Pasquali is certainly one of the type, even if the type be fast dying out. She was warmly applauded by her audience.—New York Telegraph.

A large and fashionable audience applauded her generously during the earlier scenes, and after the third act recalled her half a dozen times.—New York Evening Journal.

Madame de Pasquali was seen to best advantage in the mad scene, and then the auditors were aroused to sufficient energy to

give her a number of well-deserved recalls.—New York Evening Telegram.

Madame de Pasquali was the heroine in last night's Metropolitan performance of "Lucia." She had repeated encores, and the mad scene was especially well received.—New York Evening Post.

Bernice de Pasquali aroused much enthusiasm, especially in the duet with Edgar in the second scene of the first act and in the mad scene. She made a very handsome Lucia and was given a great ovation.—Brooklyn Daily Eagle.

Madame de Pasquali completely took her audience by surprise in her singing of the aria, "Regnava il silenzio," in the second scene, which demonstrated to a certainty the superior quality, not alone of her voice, but her method. All the difficult and trying cadenzas of the opening and succeeding acts she carried with delightful ease, coloring the tones in most approved style. In the mad scene the fair soloist won the acclaim of her hearers by as cleanly and artistic a rendition of the florid bel canto as has been heard on the Metropolitan stage of late seasons.—New York Morning Call.

As Violetta, in "La Traviata," Madame de Pasquali made her success earlier in the season. The following excerpts are from criticisms in the New York papers:

Madame de Pasquali is an American, who has also studied here, but whose operatic debut was made in Italy. She was very cordially received by last night's audience, was recalled several times at the close of the first act and received some beautiful bouquets after the second act. Her voice is very flexible and high. Its quality is pleasant.—New York Herald.

She made an attractive picture in the character and acted with an intelligent conception of the role and apparent stage experience. She disclosed a voice of agreeable enough quality.—New York Tribune.

Her voice is rich and pleasing in quality and was handled with good judgment and technical skill. Her personal and stage presence were most attractive, and she made excellent use of the few dramatic possibilities which the role affords. The impression left was that she should take a conspicuous place in the list of successful American opera singers.—New York Globe.

Madame de Pasquali in turn charmed and saddened. Her rich and sweet soprano notes captivated her hearers at the outset.—New York Evening Sun.

She has many qualities to commend her, for besides charm of voice she has real dramatic temperament and feeling. These and stage experience stood her in good stead in the last scene, which she sang movingly. It really was her best effort, though her performance of the coloratura flights in the first act was more than creditable.—New York Press.

The performance of "Traviata" at the Metropolitan Saturday night was agreeably marked by the debut of a young American singer, Madame de Pasquali, in the role of Violetta, whose decided success I am pleased to chronicle. Madame de Pasquali showed herself the possessor of a clear, sweet and flexible soprano, of an even bell-like quality and excellent timbre, which she used in the main with taste and skill.—New York Morning World.

Madame de Pasquali, New Diva, an American Girl.—A new voice, full of power and rare sweetness, unheard before save by traveled Americans abroad, thrilled a great and fashionable audience at the Metropolitan on Saturday night. The voice was that of Bernice de Pasquali, an American girl, born in Dorchester, near Boston, and who spent years in this city before gaining triumphs in Europe. Critics Saturday night united in declaring that her Violetta in "La Traviata" has scored a new note in the musical interpretation of the capricious daughter of joy, immortalized by Verdi from "Camille." Madame de Pasquali is a woman of commanding presence, with Irish gray eyes and masses of wavy brown hair. Her deathbed scene, with Bonci singing Alfredo, evoked tremendous applause on Saturday. Six times she was recalled before the curtain.—New York American.

Madame de Pasquali made her debut last evening at the Metropolitan Opera House in Verdi's opera, "La Traviata," and received a strong and happily well-deserved success—the lady possesses a womanly elegant and fascinating stage presence, crowned with an interesting head. This artist is very routine and intelligent. The voice is a high soprano, possessed of much expression. " " " The dramatic ability of the artist is a good one. She understood how to give brilliancy in the first act, changed later to the supplicant and in the last act found moving tones. The audience showed its pleasure in a very warm and convincing applause after each act, and there were half a dozen recalls.—Staats-Zeitung.

A beautiful, fascinating face, framed prettily by dark hair, a graceful, sinuous figure of womanly proportions, a pleasant voice and quick, sure acting are the virtues with which the debutante of the Metropolitan Opera House last evening won the hearts and plaudits of an audience, which was, sad to relate, all too small. The opera given was "Traviata," and it was as Violetta that Madame de Pasquali introduced herself to her compatriots. " " " The three lined E flat at the end of the "Sempre Libera" she took with much ease. The artists had no complaint to make regarding applause—it was hearty, spontaneous and enormous in quality. Flowers and laurel wreath were not missing.—German Review.

Here are a few opinions about Madame de Pasquali as Micaela:

New Micaela Heard at the Metropolitan—Madame de Pasquali makes a pleasant impression in "Carmen."—Madame de Pasquali made a pleasant impression as the peasant girl, whose modest virtues contrast so sharply with the allurements of Merimee's dangerous

kyrie. Her one important air brought applause, and the small dramatic requirements of the part offered Madame de Pasquali no difficulties.—New York Herald.

There was another principal, Madame de Pasquali, a new Micaela, who added to the general excellence of the performance.—New York Evening Telegram.

As Susanna in Mozart's "Marriage of Figaro," Madame de Pasquali was received with marked favor. A few criticisms are appended:

"Le Nozze di Figaro," with several important changes in the cast, was given Saturday night. Madame de Pasquali performed the very difficult feat of following Madame Sembrich as Susanna, and the situation was most difficult, as people are prone to take into consideration their affection for the woman as well as the artist, which must mitigate against a newcomer. It is fortunate that the newcomer was so talented, so capable and so attractive a singer as Madame de Pasquali, who, upon her own merits and from an entirely personal side, was able to create a new interest in the old role.—The Evening Mail.

Madame de Pasquali made a far better impression as Susanna than in any other role, though this was her first appearance in the part anywhere. She sang not only with beauty of tone, but with charm, and she acted the part of Figaro's sweetheart with piquancy.—New York Press.

Madame de Pasquali as Susanna was excellent, and she acted it with a great deal of sprightliness.—New York Herald.

Not the least delightful feature of the presentation was the work accomplished by Madame de Pasquali in the role of Susanna, which displayed her clear and very sweet soprano to the utmost advantage, and exhibited her admirable repose and natural grace of delivery. Technically, too, her singing was commendable, while her enactment of the part was winsome and in every moment of her appearance interesting.—New York Call.

Some Philadelphia and Baltimore criticisms will also be found well worth reading:

In both operas last evening a soprano was heard new to local operagoers—Bernice de Pasquali, an artist of manifest experience, engaging stage presence, pleasing dramatic methods and excellent vocal quality. Her voice is flexible and colorful, sonorous, under excellent artistic control and capable of expressing widely variant degrees of sentiment and passion—a useful, dependable organ in modern grand opera.—Philadelphia North American.

Madame de Pasquali was equal to the occasion, and her debut here may be regarded as a complete artistic success. The distinctly favorable impression she made as Norina in Donizetti's florid "Don Pasquale," which was given as the first half of the program, was strengthened later by her interpretation and her voicing of the more dramatic role of Nedda in Leoncavallo's "Pagliacci." Her limpid voice, richly expressive and fully equal to the demands of both composers, was at once recognized as superior, and she was as much at ease in the coloratura song of Donizetti as she was in the melodious and dramatic passages of Leoncavallo.—Philadelphia Record.

Great Artists in Two Operas—Caruso and Madame de Pasquali the Bright Stars in Leoncavallo's Now Celebrated Work, "Pagliacci."—Madame de Pasquali's Triumph.—Madame de Pasquali is a charming artist and she gave an excellent performance of the very dramatic and trying role of Nedda in Leoncavallo's great work. She was especially successful in her solo scene, "Qual Fiamma Avea Nei Guardo," as well as in the beautiful aria following it, "Stridono Lassi." She was very spirited in her acting in the duo with Tonio. In the duet with Silvio, one of the most beautiful lyric numbers in the opera, Madame Pasquali appeared to excellent advantage, and from this she was called to plunge into one of the most dramatic moments of the work.—Baltimore American.

Music for the Peace Festival.

As announced in THE MUSICAL COURIER some time ago, music will be a feature at the festival which the Peace Society of New York will hold at Carnegie Hall, Wednesday evening, March 24.

The musical program will be characteristic of the different nations. The following artists and singing societies of New York will represent the nations indicated:

America.—Festival Double Quartet, in MacDowell's "Barcarolle," W. H. Humiston, conductor.

Austria-Hungary.—Gesangverein der Oesterreicher (in costume, sixty voices), Joseph Kurus, conductor.

France.—Soloist to be announced.

Germany.—Arion Society (one hundred voices), Julius Laters, conductor.

Great Britain.—"A Man's a Man for a' That"—Robert Burns. Henry Gaines Hawn, reciter.

Holland.—Kremer's Hymn of Thanksgiving. Singers of all nations.

Italy.—Festival Quartet, "Rigoletto," Humiston, conductor.

Japan.—Mr. and Mrs. Takaori and Chorus (in costume and with Japanese instruments).

Norway.—Norwegian Glee Club (fifty voices), Arvid Okerlind, conductor.

Russia.—Choir of thirty-five voices (in costume), Lazar Samoiloff, conductor.

Sweden.—Swedish Glee Club (twenty-five voices), Mr. Okerlind, conductor.

Andrew Carnegie will preside and the Chinese Minister to the United States, Wu Ting Fang, will make an address. The festival will be under the patronage of President and Mrs. Taft, Governor and Mrs. Hughes, Mayor and Mrs. McClellan, the Ambassadors and Ministers of twelve of the leading nations, and citizens of New York City.

Zichy's opera, "Franz Rokoczy I.," was noisily acclaimed at its premiere in Buda Pesth.



GRAND OPERA IN NEW YORK



This department does not treat of every opera in detail given at the Metropolitan and Manhattan Operas, for the reason that space in THE MUSICAL COURIER is too valuable for endless repetition of that sort. The casts are usually the same, and the performances resemble each other identically in almost every feature. Only premières and debuts of importance are treated on this page.

METROPOLITAN OPERA HOUSE.

"Il Trovatore," March 10.

Adaberto (debut), Gay, Martin, Amato, Rossi, etc. Conductor, Spretino.

It is always interesting to record a successful debut for a new prima donna in New York. The newcomer at this performance, Ester Adaberto, made a decidedly favorable impression when she came before the audience in the first act, and after she had sung her first number it became evident that the management had made no mistake in casting her for the role of Leonora. Madame Adaberto has a fine dramatic soprano voice, and she sings with a style that is quite in favor at this exacting temple of opera; in other words, Madame Adaberto is an excellent singer. She was received with marked favor. Amato, as the Count, received an ovation after his beautiful singing of "Il Balen."

"The Bartered Bride," March 11.

Destinn, Mattfeld, Wakefield, L'Huillier, Jörn, Didur, Reiss, Blass and Mühlmann. Conductor, Hertz.

Karl Jörn, in the beautiful performances of Smetana's opera, fills completely the ideas of romance and at the same time exemplifies all that is manly and artistic in lyric art. This German tenor is one of the few newcomers this season who has captured the hearts of the aristocratic Metropolitan subscribers. Jörn gets the sympathy and the admiration, no matter what his role may be and no matter in what language he sings it.

"Tristan and Isolde," March 12.

Fremstad, Homer, Burrian, Goritz, Blass. Conductor, Mahler.

"Bohème," March 13 (Matinee).

Farrar, L'Huillier, Bonci, Amato, Didur, Rossi. Conductor, Spretino.

"Tannhauser," March 13.

Fremstad, Morena, Sparkes, Jörn, Soomer, Hinckley, Reiss, Mühlmann. Conductor, Hertz.

"Cavalleria" and "Pagliacci," March 15.

"Cavalleria": Galski, Gay, Grassi, Amato. "Pagliacci": Farrar, Martin, Amato, Campanari. Conductor of both operas, Spretino.

MANHATTAN OPERA HOUSE.

"Princesse d'Auberge," March 10.

Rita, a tavern keeper's daughter.....Labia
Katelyne, a widow.....Gerville-Reach
Reinilde, adopted daughter of Katelyne.....Zeppilli
Merlyn, a young musical composer, son of Katelyne.....Valles
Marcus, a fellow musician.....Crabbe
Bluts, a tavern keeper, father of Rita.....Gilibert
Rabo, a blacksmith, discarded sweetheart of Rita.....Dufranne
.....Koelling
Three sisters of Rita {Tancredi
.....Severina
A StudentVenturini
An Old Peasant.....Reschiglian
A Young Peasant.....Montanari
An Old Servant.....Hume
A Citizen.....Fossetta
Companions of Bluts {Daddi
.....Zuro

At last New York has had the honor of bringing forward the première of an opera not yet heard in Paris, London, Berlin, Milan or Vienna. The work itself, "Princesse d'Auberge," is almost ten years old, and has had performances only in Antwerp, Brussels and a few other Belgian and Hollandish cities. Nestor de Tiere is the author of the book and Jan Blockx is the composer of the score. Both are Flemands and devoted adherents to the ideal of a national Flemish movement in literature and

music. For the New York presentation, the French translation of "Princesse d'Auberge" was used.

Although there has been talk at various times of Belgian "national" music, THE MUSICAL COURIER never has been able to find any, with the exception of the conventional folk tunes indigenous to every European country. There is much music by composers born in Belgium, and some of it is very good music indeed, but it is as much French in character, and even German, as it is "Belgian."

This preamble may lead the reader to suppose that the present reviewer did not like the "Princess d'Auberge" music, but that inference is totally wrong. Blockx has a strong melodic bent, in the first place, a great love for dance rhythms, a leaning toward agreeable contrasts of mood, and a method of orchestration satisfyingly resourceful, and yet more or less confined to opera comique style. The "leit motif" is much in evidence, and is generally of such simple and agreeable character (and undergoes so few changes in development) that the listener, even if he be not too technical a musician, should be able to recognize these melodic tags and their significance as often as they appear in connection with the characters they are intended to label. Several waltz themes, sung and danced by the carnival crowds in Brussels (where the action takes place about 1750, during the Austrian occupation), are as light, dainty and generally charming as some of the best Offenbach music in the same genre. The simple little Flemish folk tune song of Reinilde in act two, the love music of Rita, the brass motif symbolic of Merlyn's love of art and studious intentions, and the several comic songs of the old drunkard, Bluts, are the other extra good solo musical moments of the piece. The choral passages reveal uncommon ability in part writing and contribute liberally toward the enjoyment of the hearer. At the end of act two a massive chorus finale intermingles with the "leading themes" of Rita and Merlyn and the chimes and carillons of the large and small bells of the Brussels churches, and makes a musical effect that is overwhelming. No less impressive is the scene depicted, an immense public place, thronged with merry revellers in carnival mood and costume, dancing, singing, whirling, and finally dragging on a monstrous car, or float, the biggest ever seen on a New York stage. All ablaze with light, and color, and flowers, and ribbons, it is o'ertopped with a huge canopy under which stand the King and Queen of the Carnival. As a spectacular production this second act, and, in fact, all of "Princesse d'Auberge," easily marks the finest thing Hammerstein has given us in that line.

The story of "Princesse d'Auberge" is simple. Reinilde loves Merlyn, a musician, and Marcus loves Reinilde. Marcus introduces Merlyn to Rita, the daughter of Bluts, a tavern keeper. Rita runs the establishment and is the inspirational source of a crowd of dissolute roysterers and revellers. Merlyn falls under the spell of Rita's charms, and incurs the jealousy of Rabo, the dismissed blacksmith lover of the "princess of the tavern." In spite of Reinilde's several attempts to win back Merlyn to his former studious ways, that rather vacillating young man goes from bad to worse. In the last act we find him at Rita's establishment, where there is a crowd of merry makers, who have a good time until Rabo and his friends force their way in. A tremendously dramatic scene follows, leading up to a thrilling knife fight between Merlyn and the blacksmith. The musician is fatally wounded. At that moment his mother and Reinilde appear, to tell him that his composition has won the prize—which prize is not told. Merlyn sings a few words of farewell to Rita, and dies. Reinilde seizes Rabo's knife, and rushes upon Rita, but changes her murderous intention and announces that she will let the siren live, to feed upon her eternal remorse. The crowd curses Marcus and Rita as the curtain falls.

"Princesse d'Auberge" is not an epoch making opera, but it is more than merely an evening's pleasant entertainment, and with Hammerstein's staging and Campanini's conducting, is well worth a visit to the Manhattan. Labia sang well, but acted with too much circumspection until the last act, where she fell into the proper melodramatic spirit. Valles sang agreeably, but lacked vocal resonance and was singularly apathetic histrionically.

Crabbe's singing was good in an exceptionally inconsequential role. Dufranne as Rabo could not have been improved upon in any way. Zeppilli sang with rare taste. Gilibert was a whole comedy within himself, and set the audience to laughing outrageously.

The reception of "Princesse d'Auberge" seemed to be divided, some experts ridiculing it vehemently, and others as stoutly defending its good points. The truth of the matter is that the work has decided weaknesses as well as positive virtues, but just criticism should make full allowances for both. The vulnerable spot in "Princesse d'Auberge" is the second act, which comes close to being devoid of dramatic interest; and to some fastidious minds the dance tunes are somewhat too much in evidence throughout the work. At any rate, there is no doubt that Hammerstein deserves every credit for introducing new York to another new opera and giving our musical public a chance to become acquainted with the trend of modern musical endeavor in Belgium.

"Thais," March 12.

Garden, Koelling, Ponzano, Renaud, Valles, Vieuille and Reschiglian. Conductor, Campanini.

Broad smiles rested on the faces of all attaches of the Manhattan Opera House last Friday night when many persons were turned away from the box office who wished to hear Massenet's opera. Its previous performances by no means seem to have exhausted the desire to see the work. Musicians agree that it is one of the best operas in the modern French repertory and the general musical public very likely fancies it because its "atmosphere" is so far removed from the prosaic and the commonplace. The more humdrum people's lives, the more eager they are to see and hear beautiful and uplifting music and scenes, and "Thais" has many moments that are uplifting and beautiful. As the monk Athanael, Renaud holds the attention from the first scene in the first act until he falls over Thais' dead body in the last scene of the last act. Such a singing actor! Miss Garden repeated her fine characterization. She has not Renaud's great versatility, for that singing baritone can without seeming effort enhance his stature to any reasonable height, and play the villain as convincingly as the saint, cynic, soldier, good fellow or madman. Miss Garden is at her best when she depicts the woman regenerated and spiritualized.

"Princesse d'Auberge," March 13 (Matinee).

(See cast above.)

"Salome," March 13.

Garden, Doria, Dalmores, Dufranne, Valles, Crabbe, Seguirola. Conductor, Campanini.

It does not require a repeated hearing of "Salome" to reach the conclusion that a point of vision may be satisfactorily changed, even if only as an experiment, by concentrating, instead of on Salome, on the great figure of Jokanaan, and by doing so the ethical value of the performance—not to speak of the work—will immediately become metamorphosed. Especially when the role is placed in the convincing control of an artist like Dufranne the difference struck by the changed notes gradually becomes a revelation, particularly when one reflects that it was this very spirit of Jokanaan that finally eliminated the imperium of the Graeco-Oriental state. The sensual levity of the Court was no influence from which good in any direction was to be expected, nor was any desired, and therefore nothing but the satisfaction of her own wishes and appetites can be demanded from this self-willed and aristocratic Salome, who was totally, completely ignorant, actually ignorant of the existence of a controlling intelligence.

Experienced as he was in the law, as understood then, in his particular law and that of the surrounding states, and endowed with gifts, particularly the great gift of sin-

The Operas

IN PICTURE AND STORY

This book containing the story of all the grand operas is now nearly ready for delivery. It contains much new information for music lovers. The photographs are of singers and composers, and copies of old paintings used for the first time in this work. The price of the work in full cloth is \$5. The subscription price, which will be a thing of the past on May 1, is \$2. If you are interested, write now for special circular and story of your favorite opera gratis. A. V. WAITE, 1418-20 Atlantic Ave., Brooklyn, N. Y.

cerity, Jokanaan never for a moment was influenced by such a phenomenon as Salome. She was to him not even worthy of argument, as he knew the case to be hopeless. But his mission was never lost sight of for one second, and he personifies the mission of the dispensation he represented. It was so tremendous in its subsequent effects—this dispensation—that it came very near making of Herod and such as he a mere historical pigmy, used to point a moral of those times.

To absorb Salome from such a perspective and assimilate the music and its extraordinary tonal and gorgeous color effects, makes Salome's hideous passion a mere apparition. We recommend such a course as a trial, and if successful it will be found that the work issues forth as a magnificent picture, a sublime picture. That is probably what Oscar Wilde designed it to be. The contrast of the two figures taken in connection with historical panorama might endow us with magnanimous serenity in listening to the performance.

While Miss Garden gives a vivid interpretation, we must not overlook the exceptionally artistic work of Dufranne and the splendid demonstration Dalmores makes with the difficult part of the miserable King. It surpasses in dramatic fire and completeness of detail any other role this artist has appeared in. M. de Segurrola makes much of a small part, as much as possible. It is a gorgeous Oriental picture.

"Louise," March 15.

Garden, Doria, Dalmores, Gilibert and regular cast. Conductor, Campanini.

Note from Milan.

The arrangements by which the Opera of Buenos Aires was to have passed under the control of the Opera Trust having miserably failed, this very important theater will have this coming season the usual performances, under the management of Cav. Bonetti, who is at present in Milan busy with the formation of the company.

Among the artists engaged until now there are Madames Storchio, Druetti, Garibaldi, Gay, Micucci, Mazzolani, Messrs. Zenatello, Giraud, Sobinoff, Amato, Didur and Porrello. Toscanini was expected to be the conductor, and the management had offered him excellent conditions, but the celebrated artist, who has undergone no little fatigue during his present season in New York, is desirous of taking some rest after his return to Italy, and requested the management to cancel his engagement by mutual and amicable agreement, and this was accorded. Toscanini's place will be taken by Edvardo Vitali, who will embark for Buenos Aires immediately after the termination of the season at the Scala. But he, will be well compensated for his trouble, as it is said that he will receive a salary of 18,000 lire per month.

The Opera and the Colon, the two important theaters in Buenos Aires, will have this year one competitor less, since the Politeama Argentina, which, during the past offered also a good season, will this year give a long series of light opera (operetta), in presenting the Mardelli Company, which will leave Italy in April.

The fiftieth jubilee of Verdi's "Ballo in Maschera" was celebrated on February 17 at La Scala. It was first produced at the Apollo in Rome.

VIRGIL

Mr. and Mrs. A. K. Virgil will complete their Southern tour April 1st, and will be prepared to give lessons and examinations in New York after Monday, April 5th. Address all communications, 1002 Flatiron Building.

The VIRGIL SUMMER SCHOOL will be held in Chicago in connection with the Columbia School of Music, beginning Monday, June 21st, ending Saturday, July 24th. For circulars and further particulars address:

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Good Singing at Metropolitan Concert.

Good singing, both by soloists and the Italian chorus, was a feature at the regular concert at the Metropolitan Opera House Sunday night. Ester Adaberto, the new dramatic soprano, whose favorable debut as Leonora in "Trovatore" is referred to elsewhere in this number of THE MUSICAL COURIER, was one of the attractions. Madame de Pasquali, the coloratura prima donna; Madame von Niessen-Stone, one of the contraltos of the company; Mr. Martin, the tenor; the chorus under the direction of the chorus master, Giulio Setti; and Albany Ritchie, a young and gifted violinist, with the orchestra under the leadership of Signor Spretino, united in the following very interesting program:

| | |
|---|------------|
| Overture, Mignon | Thomas |
| Aria, Le Prophète | Meyerbeer |
| Matja von Niessen-Stone | |
| Chorus to Frescobaldi | Veneziani |
| For male voices, without accompaniment. | |
| Chorus director, Giulio Setti | |
| Aria, Tosca | Puccini |
| Ester Adaberto | |
| Duo from Rigoletto | Verdi |
| Bernice de Pasquali and Riccardo Martin | |
| Romance | Sinding |
| Tarantella | Wieniawski |
| Albany Ritchie | |
| Peer Gynt suite | Grieg |
| Aria, La Traviata | Verdi |
| Bernice de Pasquali | |
| Il Mulino | Weyts |
| Chorus for mixed voices, without accompaniment. | |
| Chorus director, Giulio Setti | |
| Aria, Aida | Verdi |
| Riccardo Martin | |
| Songs | |
| Matja von Niessen-Stone | |
| Rakoczy March | Berlioz |

Madame Adaberto's ringing high tones and the beauty of her voice and impassioned style of singing, indicate that she is one of those rare artists for whom the management has been looking—a genuine Italian dramatic soprano. What a Tosca she will make!!

Madame de Pasquali once more sang the florid aria, "Ah fors e lui," from "Traviata," as few can sing it. The flexibility and remarkable sweetness of her voice combined with intelligence of a higher order, showed that even the most hackneyed of operatic arias can be made enjoyable. In the duet with Mr. Martin, Madame de Pasquali revealed mere finesse and charm of voice and method.

Madame von Niessen-Stone's musical singing was another reason why many were glad to be at the concert. She is always the artist. The number on the second half of the program merely marked as "Songs" included a song by Tosti, and Denza's song, "A May Morning." It is good to hear some English at these Sunday nights' concerts, and Madame von Niessen-Stone's English is excellent.

Mr. Ritchie proved himself a player with qualities that appeal to the musician and several members of the orchestra on the stage united with the audience in applaud-

ing the artistically played numbers by this young man. Ritchie has a warm musical tone and he is above all a performer, not for the unthinking masses but for the musical elect who know and know they know.

The two numbers by the Italian chorus of the company came in the nature of an innovation, and needless to add, the singing was much appreciated. In the matter of shading and attack, these ardent choristers administered a much needed reproof to other choirs whose listless and unmusical choral singing has become a farce. The choristers at the Metropolitan Opera House Sunday night awakened a love of the art and it will therefore be a wise thing to have them again at the miscellaneous concerts.

MUSICAL NEWS FROM DUBUQUE.

Dubuque, Ia., March 10, 1909.

The Academy of Music has given had a finer showing of pupils and the programs given weekly are of a remarkably high order.

Mary Buskirk proved her ability as a teacher by the excellence of her pupils' program, Wednesday, March 10.

There was a most appreciative audience present to hear Elsa Deming and Eleanor Connolly, sopranos, at the Morning Musicales in the Heustis studio, Wednesday morning, March 10. The accompaniments were played by Ada Campbell, whose artistic work is becoming known in the adjoining States.

The plans are nearing perfection for the May Festival, May 24. The Dubuque Choral Club is rehearsing seriously, and good results are already noticed.

Friday, March 5, the Friday Music Club gave one of the best of its year's programs—manuscript music alone being used. A number of good compositions by local people were interesting to the audience. A new song by Bischoff, a couple of songs by Bissell, and a group by Curlett were specially pleasing. "A Souvenir," by Emil Liebling, was well received. Mrs. Bergen, formerly Grace Updgraff (soprano), sang a number of clever songs (her own compositions). "The Bluebird's Song" is deserving of prominence.

Library Day at the Public Library is always a musical as well as literary feast—and this year Mrs. Celo Adams-Blymyer gave a child's story set to music—"The Story of the Rhine Gold"—the Wagnerian music played by Miss Saylor, was explained to the children and was very clearly shown. The children were delighted and interested and showed a deep appreciation of the musical connection with the story. Miss Heustis sang the group of Liza Lehmann's bird songs.

BERTHA LINCOLN HEUSTIS.

William Hepworth's four movement orchestral suite met with favor at a concert in Rostock (Germany).

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New York, March 15, 1909.

Blanche Towle, soprano, interested and pleased many thousands of people the past week, in operatic arias, songs, and duets with the tenor, Hugo de Werther, at the Wanamaker Auditorium. Dramatic feeling and a voice sweet and sure mark her singing, while Mr. de Werther aroused admiration by the way he sustained high notes, and by his prodigal tone. Nathan Fryer, pianist, played pieces by Scarlatti, Leschetizky, Heller, Moszkowski, Chopin and Liszt with an all embracing technique and much brilliancy. He plays exceedingly well, and invariably won recalls and encores. Mr. Depew manipulated the organ effectively.

The Women's Philharmonic Society, Amy Fay, president, gave the last musicale of its season March 12, at Carnegie Chapter Room, the affair taking the form of the annual reception to the president, at the same time marking the tenth anniversary of the society. Marguerite Moore conducted the string orchestra of twenty young women, Martina Johnstone, concertmaster, Kussmayer's "Bohemian Folksongs" proving to be pleasant music. Later on, Elgar's serenade, op. 20, was well played. Jeanne Marie Honore, soprano, sang French songs, and Pasquale Tallarico, a young pianist of much attainment, both as performer and composer, played. Perry Averill sang songs by Massenet and Tosti, Schumann's "Widmung" and Homer's "Sing Me a Song," all in such fashion as to win enthusiastic applause and encores. His voice is beautiful, warm as always. Henrietta Speke-Seeley conducted a semi-chorus at the close. Eugene Joyner, accompanist. Following this, the audience, completely filling the room, partook of refreshments, and sought out Miss Fay, whose efforts have always been for all that is good and true in music.

Marie Cross Newhaus presented an unusually brilliant program at the fifth musicale of the Rubinstein Club, held Saturday, March 13, at the Waldorf-Astoria. The Astor Gallery was packed with almost the entire membership, and a large number of guests in addition. Edward Strong was in fine voice and received several strenuous recalls for his artistic work. His Wagnerian number was especially good. Aileen Hodgson is a pupil of Randegger and a protégée of Paolo Tosti. She has just come to America after a long tour in opera through Australia. Her lovely soprano voice and sympathetic phrasing gave her hearers much pleasure, and the "Italian Coon Songs," written by Tosti on a wager with the Princess Louise, of Saxe-Coburg, was so unique a bit of melody that it created much enthusiasm. The Misses Marya Naimska, violinist, and Zofia, pianist, appeared for the first time before an American club, and are both fine artists. Marya Naimska draws a wonderful tone from her violin and was forced to respond to several encores. Zofia played a group of Chopin with splendid technique. A collation was served at the conclusion of the program. Elizabeth Rugles played the accompaniments. Following is the full list of ushers, etc.: Reception, Mrs. William R. Chapman; head usher, Mrs. Walter M. Phillips, assisted by Mary Jordan Baker, Jeanne McLaughlin, Mrs. J. Fremont Murphy, Mrs. Alexander Candlish and Mrs. W. Otis Fredenburgh.

Emma Thursby gave an extra Friday afternoon reception March 5, Adriano Ariani, pianist, guest of honor. He delighted by his fine playing. Marguerite de F. Anderson, flutist, played, accompanied by Irwin Hassell. Josephine Schaffer, Grace Kerns, Meta Reddish, Annie Laurie McCorkle, all Thursby pupils, sang, and Mabel Adams Bennett and Eleanor Altman, pianists, assisted. Mrs. Robert H. Ingersoll was at the tea table, and among those present were Mrs. Butterfield, Mr. Bishop, Mrs. Franklin Mott Warner, Mrs. C. M. Craig, Mrs. William R. Innis, Miss Innis, Jan Munkacz, H. Montague Donner, Mrs. Edward Robinson, Mrs. Samuel Wandell, Mrs. Frederick Tebbetts, Mrs. Frances Westervelt Tooker, Mrs. Robert Adamson, etc.

Hallett Gilbert's Thursday afternoon reception musicales are always sure to be attended by large numbers,

no matter what the weather, and that of March 11 was no exception. Edmund Breese, leading man of "The Third Degree" company, was guest of honor, and during the afternoon Vivian Holt sang Gilbert's "Spanish Serenade" and "There Little Girl" to the manifest delight of all. Antonia Sawyer sang Gilbert's "Mother's Cradle Song" with warm expression and the distinct enunciation which was ever her characteristic. Good fellowship prevails at the Gilbert home in Hotel Flanders, and a few of those asked to meet Mr. Breese and share it were Josephine Bates, Mrs. William V. Burney, Mrs. Nelson Cheesman, Beatrice Fine, Mrs. Archie Gunn, Bruno Huhn, Mrs. Borden Carter, Rollie Borden Low, Edmund Russell, Leo Tecktonius, Mrs. H. H. Hackett, Janet Spencer, John Flood, Baroness deBazus, Gertrude Ina Robinson, William Romaine, May Nevin Smith, Henry Steigner, Mme Valda, Edith Bradford, Katherine Hutchinson, Ada Patterson, Mrs. George Curtis, Elsie Janis, Mme. Lamperti, Mrs. Laurence Irving, Nicola Thomas, Mrs. Thomas Carroll, Mrs. George Spencer, Miss Forrest Russell, etc.

Dorothea Edwards, Mignon Lindsay, Alice Ralph, Mrs. Charles Kraemer, Margaret H. Armstrong, Rosa Rosenberg—all these sang solos, and a half dozen others besides participated in a chorus, "Trust in the Lord" (Handel's "Largo"), at the musicale by Sanchez pupils last week. Miss Edwards has a fine contralto voice. Alice Ralph sang with much brilliance and expression, and all did well.

The eighth performance, twenty-fifth year, of the American Academy of Dramatic Arts, took place at the New Empire Theater March 12, "Monsieur E. B.," a comedy, and "The War of Souls," drama in four acts, being acted. David Manning, Raymond Hollis, Lillian La France, Florence Hart and Laura Kasley gave the comedy. The drama was well done, Louise Oatman, Mary L. Crouse, Marshall Stuart, Maurice Sloan and Carle B. Robbins especially winning honors; indeed, on many sides was heard the exclamation, "As good as professionals of long experience." The graduation exercises took place March 16, Augustus Thomas delivering the principal address.

Clifford Cairns, bass-baritone, was soloist at a musicale given by the East Orange Daughters of the American Revolution March 5, singing three times on the program. Songs by Schubert, Schumann, Henschel and Brahms constituted the first group, "Was Duftet," from "Die Meistersinger," his second number, and these songs the last, "The Sea," MacDowell; "Keepsake Mill," Lehmann; "To You, Dear Heart," Class, and "Mother o' Mine," Tours. Mr. Cairns has a fine organ, sings with fervor and skillful handling of voice, and enunciates with clearness, so that he gave enjoyment to all within hearing. Miss Hale, Mrs. Perrine, pianists, and Mrs. Frederick Burnett, soprano, shared in the program.

Edward Strong, the tenor, begins his tenth year at the Fifth Avenue Presbyterian Church May 1. He was soloist at the last concert of the Rubinstein Club, and has booked the following dates: March 22, organ recital, New York; March, last week, Hoboken, concert; April, first week, East Orange, concert; April 9, "The Redemption," Toronto; followed by a six weeks' tour with the Pittsburgh Festival Orchestra, extending from Richmond, Va., to the Gulf of Mexico.

Anna E. Ziegler, an influential and important member of the music committee of the coming Peace Congress Festival, advocated the employment of a full orchestra, and urged it so strongly that this will be done. Three recently finished songs of her own composition will be sung at one of the concerts.

Dr. Carl E. Dufft returned last Friday from a very successful concert tour in the Middle West. Dr. Dufft's bookings for the spring are already very numerous.

Carlos Sebastian, a young American tenor, recently made a successful debut in "Don Pasquale" in Italy. He is said to possess a fine voice, great temperament, sympathetic appearance, wonderful memory and artistic determination.

Moritz E. Schwarz's program to be played on the organ of Trinity Church March 17, 3:30 o'clock, includes "Gethsemane," Malling; "Meditation," Parker; "Entrée de Procession," Penfield; "Toccata," Faulkes. March 24 he plays "Golgotha," Malling; "Pontifical March," Widor; "Variations," Lemmens. Ditsons have issued his opening sentence, "The Lord Is in His Holy Temple," and it will be heard at Trinity Church soon. It is very tuneful and singable.

The Wirtz Piano School gives a pupils' recital Friday evening, March 19, when the following students will play solos: Albert Roermann, Marion Hubbard, Eva Slawson, May Markham, Mildred Ellis, Mabel Rufner, Mar-

garet Kitchelt, Dolly Patterson, Mae Symes and Adolph Roermann.

Last week Mr. and Mrs. John W. Nichols gave several vocal and piano recitals in Pennsylvania, appearing in Williamsport, Jersey Shore, Warren and Kane.

Gottfried H. Federlein, F. A. G. O., organist at the Church of the Resurrection, Seventy-fourth street and Park avenue, gives his third recital tonight, March 17, at 8 o'clock, playing Rheinberger's sonata and Guilman's "Funeral March" and "Seraphic Chant."

Estelle Platt's afternoon recitals at Springfield, Mass., have the services of Metropolitan artists. Margaret Liotard is to sing at her next recital. Mrs. Atkinson sang songs composed by her sister, Gertrude Smith, at a recent recital.

Arthur Philips is to direct the music at the Madison Avenue Baptist Church, beginning May 1, with Harry M. Gilbert at the organ. Homer N. Bartlett, who has been the organist for many years, is to become "organist emeritus."

Eva Emma Wycoff has been West, appearing as soloist at various concerts, among others at Keokuk, Ia., where she sang solos with organ and piano accompaniment.

Madame Seebold gives a students' musicale today, March 17, in honor of Madame Lamperti. Madame Seebold was assistant to Signor Lamperti in his studio in Italy for some years.

J. Warren Andrews is giving a series of organ recitals at the Church of the Divine Paternity, Seventy-sixth street and Central Park West, Thursdays at 4 o'clock, with vocal soloists.

Frank Woelber is giving violin concerts at his studio, standard classic and modern works on the program. The next recital takes place April 4.

The Grand Conservatory of Music will establish a branch in Westfield, N. J., where a summer music school is to be formed. The wide influence and large list of alumni of this institution makes the announcement interesting.

Charles Kitchell, the tenor, who has been engaged as soloist on the forthcoming May Festival tour of the Boston Festival Orchestra, will fill the following dates and works:

Monday, April 12.—Newburyport, Mass., "Cavalleria Rusticana" and "Walpurgis Night."
Tuesday, April 13.—Salem, Mass., "Cavalleria Rusticana."
Wednesday, April 14.—Taunton, Mass., "Aida."
Friday, April 16.—Brockton, Mass., "Cavalleria Rusticana."
Tuesday, April 20.—Lancaster, Pa., "Elijah."
Wednesday, April 21.—York, Pa., "Walpurgis Night."
Friday, April 23.—Harrisburg, Pa., "St. Paul."
Saturday, April 24.—Carlisle, Pa., "Messiah."
Monday, April 26.—Geneva, N. Y., "Elijah."
Tuesday, April 27.—Rochester, N. Y., "Golden Legend."
May 4.—Troy, N. Y.

Pupils of Mary L. Lockhart recently played at a musicale in Studio 810, Carnegie Hall. The young pianists were: Helen Wescott, Clara Ward, Robert Lockhart, Marjorie Lockhart, Saidee Barney, Helen Lichner, Constance Hoar and Thomas Dorward. Mrs. Edward Sauer, contralto, and Mabel Sauer, soprano, assisted.

Della Rocca, the violinist, played four of Edmund Severn's compositions at a concert Monday night, March 8, at the West Side Presbyterian Church. The numbers were: "Bacchanal," "La Danzatrice," "La Belle Cantadina" and a mazurka. Severn's violin works are worthy of performance, and that is why so many artists are adding them to their lists.

Edna Stearns, the contralto, has been engaged to sing at the performance of Gaul's "Holy City" at the Metropolitan Temple, Seventh avenue and Fourteenth street, Tuesday evening, March 30.

Miltonella Beardsley, the pianist, played at three musicales in New York during the past few weeks. February 26 this admirable artist charmed the guests at Mrs. Charles Louis Sicard's musicale at the Sicard home on West Seventy-seventh street. March 3 Mrs. Beardsley was again an attraction at Edith Cline Ford's studio musicale on West Fortieth street. March 5 Mrs. Beardsley played at her own Carnegie Hall musicale.

Mandel Svt, the violinist, comes to New York every Tuesday from his studio residence, 111 Spruce street, Newark, N. J., to teach his classes at his New York studio, Room 10, Clinton Hall, 151-153 Clinton street. Besides violin, Mr. Svt teaches harmony, counterpoint, the-

ory and composition. He is a graduate of the Royal Conservatory of Music at Warsaw. At the Newark school, Mrs. Svet assists her husband, she being the pianist and piano teacher of the institution.

Siegmund Grosskopf, the violinist, was a most artistic success when he played at the concert given some weeks ago at Teutonia Hall by the Danish singer, Herskind. Wednesday evening, March 17, Mr. Grosskopf will play at a concert in the Woman's Clubhouse, at East Orange, N. J. The following translation, from a Danish paper, is a tribute to Mr. Grosskopf:

Mr. Grosskopf is a violinist of distinction. With a large tone of beautiful quality, wonderful purity, he interpreted De Beriot's violin concerto before an enthusiastic audience. As an encore he played Godard's berceuse.

Cora Remington, a pupil of Laura Morrill, whose studios are in the Hotel Chelsea, West Twenty-third street, gave a successful recital in the Pouch Gallery last Tuesday evening. Miss Remington will sing at Mrs. Morrill's studio recital next Tuesday evening, the 16th, and will be heard in concert in Jersey City on the 17th, and in Kingston, N. Y., on the 19th. Miss Remington has been re-engaged as soprano soloist at the Fifth Avenue Baptist Church.

Helen Gauntlett Williams, now of New York, was the contralto soloist at the recent performance of "The Sleeping Beauty" at the Hyperion Theater, New Haven, which was formerly her home town. Miss Williams made an excellent impression in the attractive cantata.

Emma Roderick, the well known vocal teacher, whose studios are at 324 West Fifty-seventh street, is enjoying a very busy season. Of her many pupils, Lucia Nola and Nance Morgan Grotecloss, will be heard in concert next season.

Lucy Marsh, a pupil of John Walter Hall of Carnegie Hall, who at the beginning of the past two seasons has been offered the position of soprano soloist at the Old South Dutch Reformed Church, Brooklyn, has accepted a reengagement at the Madison Avenue Reformed Church, Madison avenue and Fifty-seventh street.

Lena Doria Devine has issued cards for a song recital by her talented pupil, Aimee Delanoix, at the Devine studios, 136 Fifth avenue, Thursday afternoon, March 25. Miss Delanoix will sing songs and arias in Italian, German, French and English.

Mr. and Mrs. Henry Holden Huss have issued invitations for an "Hour of Music" at the Huss studios in Carnegie Hall, Wednesday afternoon, March 17 (today).

The Granberry Piano School has engaged Alice Ives Jones, the violinist, to take charge of the intermediate sight playing classes in the study of works written for piano and violin. Miss Jones is a graduate of the Joseph Joachim Violin School.

Burritt Studio Notes.

William Nelson Burritt, contrary to his habit of spending the summer abroad, will be in New York during the coming summer, and will devote several days each week to teaching. Singers, teachers and students anticipating coming to New York for summer work can address Mr. Burritt at his Carnegie Hall studios.

Prominent among the late appointments from the Burritt studios to positions of importance is that of Mabel Huey-von Dahlen to the directorship of music in the Horace Mann High School, New York. Mrs. von Dahlen has a soprano voice beautiful in quality, and is a scholarly interpreter of song.

Helen Waldo, the artist-contralto from the Burritt studio, has lately signed a contract with the First Reformed Church of Brooklyn, a choir position second to none in Greater New York; William G. Hammond, organist.

Sulli's Birthday Musicales.

The New Haven daily papers made mention of the birthday musicale arranged by pupils and friends of Giorgio Sulli in that city last month. It was given at the Sulli studio in the Insurance Building, and besides New Haven pupils of the maestro, several pupils from the New York and Bridgeport studios assisted in the musical program made up generally from operatic excerpts. The singers included: Sopranos, Mrs. Henry Parrish, Antoinette Jerome, Emma Gleason, Lucile Hines; mezzo, Mrs. William H. Hegel; contralto, Mrs. Raymond Hemming; tenor, Alan Cassidy; baritone, Alexander Mackall. Frank D. Gleason, in a clever speech, presented Maestro Sulli with forty-five silver dollars, one for each year, and some flowers, as tributes from his pupils. The music of the evening was mostly from the works of "Aida" and "Traviata."

New York Church Engages Litta Grimm.

Litta Grimm, the young and talented contralto, has been engaged as soloist by the Second Church of Christ, Scientist, Sixty-eighth street and Central Park West. The music committee of the church, naturally, thought at first of engaging a soprano (there is no quartet), but the individual members were so pleased with the beauty and richness of Miss Grimm's voice that they established an innovation by engaging a contralto as the one solo singer for the Sunday services. Not only did the music committee choose Miss Grimm among a strong list of applicants, but they informed her that she would be permitted to fill her concert engagements as heretofore.

As announced some time ago in THE MUSICAL COURIER, Miss Grimm, who is an Indianapolis girl, was a favorite pupil of Alexander Heinemann, the Berlin teacher and lieder singer. During her studies abroad, Miss Grimm sang with much success and many of the critics and musicians who heard her were greatly impressed by her voice, vocal method and style of singing.

Miss Grimm has a remarkable voice, for its flexibility enables her to undertake music usually impossible for low pitched voices. In Europe, particularly in Germany, she was at once singled out as a singer who would be heard



LITTA GRIMM.

from. Her lieder singing is notable for intelligence of the highest order. "It is soulful," one of the exacting Berlin musical reviewers stated.

Vocal experts, who look first and foremost for the vocal equipment, have declared that Miss Grimm's voice is correctly placed, with registers properly equalized and blended. Too many contraltos and mezzos are "at sea" in the proper use of the voice. In this respect, then, Miss Grimm has been most fortunate, for having her voice scientifically developed there is no danger of harming a lovely natural organ.

Speaking of Miss Grimm's engagement at the Second Church of Christ, Scientist, an admirer of her art, who, nevertheless, has not the honor of a personal acquaintance with the young singer, said he believed the church would not regret having accepted a contralto, instead of a soprano, as has been the custom heretofore.

The Singing of Children.

New York, March 12, 1909.

To The Musical Courier:

I have read with much interest the letter of Elizabeth Van Fleet Vosseller on the subject of the training of children's voices. Having trained some of the best boy soloists in New York, I may perhaps be allowed to say a word on the subject. Comparatively few people understand the child voice, and until it becomes criminal to destroy it the state of things complained of by Mrs. Vosseller will doubtless continue to exist. Because a boy sings in his "chest" he is not necessarily an alto, but in

nineteen cases out of twenty a soprano who is singing in the wrong register. All children have head notes, if they knew it; then why not use them? A musical ear cannot stand chesty singing. Who can possibly enjoy the tone of the boys who sell newspapers at every subway entrance? Only a short time ago I was asked by a fond parent to hear one of the most powerful voices she had ever listened to. "He could fill any hall," etc., etc. I heard him. The effect was excruciating. I could no doubt have trained this boy to be useful, but I was regarded as being ignorant of a fine voice because I did not approve of such noise. As to not allowing children to sing at an early age, that is all nonsense (Marchesi notwithstanding). The natural use of the voice cannot harm it. How soon does a canary begin to sing? I myself was supposed to possess the best male soprano voice of my day. I sang all the soprano part in the "Messiah" at the age of twelve, and have continued to sing up to the present day. It is quite right to say that voices should just slip gradually down. Mine did. I went from soprano into alto, then bass, and no break. Sims Reeves always stoutly maintained that a voice perfectly used (as his was) should not break. I had hoped that the Association of Singing Teachers would have accomplished something in this direction, but it looks doubtful at present. And so the game of ruining young voices goes merrily on. Most choirmasters train boys almost exclusively on O or U (oo) because it gives a soft sound. Certainly the Italian U (oo) is the softest vowel, but the Italian A (ah) is, or should be, the natural tone of the voice. Owing to the thinness of the English vowel sounds it is somewhat difficult (if not perfectly natural) to sing a good A at first. But what is termed a good natural voice can always sing a good A, on which the other vowels hinge. He who sings a good A with widely open throat, can sing all vowels well, but to use the vowel U (oo) exclusively is to cultivate a hooting tone. An English choir trained on this vowel sang the Hallelujah chorus, and it sounded like "Hooloolooloon"! It is a mistake to train a child to sing up the scale from chest to head tones. This usually develops a break. Sing softly down the scale from a head tone with the throat wide open on the pure vowel A. He who can do this, using only enough breath to gently vibrate the vocal chords has conquered much more than half the difficulty of the so called "production" of the voice, a difficulty which is far more imaginary than real. I cannot too strongly advise beginners to acquire a fair knowledge of the Italian language. The reason why the Italian voice is naturally finer than others is simply because the main vowel A (ah) tends from earliest infancy to open and loosen the throat.

I must apologize for trespassing on your valuable space, but I feel strongly on a subject of so much importance to parents and children, and your cooperation is of the utmost assistance.

R. Hopwood.

Pupil of Signor Manuel Garcia.

Cornell Studio Recitals.

The third in a series of song recitals given by artist-pupils of Alfred Y. Cornell took place at the studios, Carnegie Hall, March 12, when George W. Reardon, baritone, sang the following program:

| | |
|---------------------------------------|--------------------|
| Come raggio di Sol..... | Caldara |
| Cesar's Lament (Scipio)..... | Handel |
| Der Hidalgo..... | Schumann |
| Bitte..... | Franz |
| Widmung..... | Franz |
| Don Juan Serenade..... | Tschaikowsky |
| Prologue (Pagliacci)..... | Leoncavallo |
| Song cycle, Greek Love Songs..... | Amy Horrocks |
| To Garlanda..... | |
| In the Springtime..... | |
| To the Ships..... | |
| Heliadore..... | |
| The Crier..... | |
| King Charles..... | Maud Valerie White |
| Once I Loved a Maiden Fair..... | Parker |
| The Pauper's Drive..... | Homer |
| Who Knows?..... | Max Heinrich |
| Woo Thou Thy Snowflake (Ivanhoe)..... | Sullivan |

Mr. Reardon's sustained, quiet power in "Come Raggio," by Caldara; his warmth of delivery in "Don Juan's Serenade"; a high G of resonant and expressive quality in the prologue to "I Pagliacci"; his excellent German enunciation and distinct articulation of English—all this showed the thoughtful singer, one of musical temperament and intelligence combined. He sang also Amy Horrocks's song cycle, "Greek Love Songs," and various songs by English and American composers. Mr. Cornell's accompaniments provided support and sympathy. The next recital, to be given by Gertrude E. Hallett, soprano, is set for March 26. Mr. Cornell and Mildred Graham-Reardon, soprano, gave a joint recital in Springfield, Mass., March 5, the program made up of twenty songs by classic and modern composers. Mrs. Reardon is another artist-pupil of Mr. Cornell.

Pfitzner's "Die Rose vom Liebesgarten" was produced at Prague, under Bodanzky's direction.

MUSICAL ART SOCIETY CONCERT.

"DOCTOR" DAMROSCH'S RECOMPOSED COMPOSERS.

The Musical Art Society, an organization conducted by "Dr." Frank Damrosch, and maintained for profit as well as for the propagation of a capella singing, offered the appended program at its second and last Carnegie Hall concert of the season, last Thursday evening:

Adoramus Te (Motet for four voices).....Palestrina
Et Incarnatus und Crucifixus (Motet for four voices).....Cherubini
Christus Resurgens (Motet for eight voices).....Anerio
Psalm XXIII, The Lord Is My Shepherd (For women's voices and piano).....Schubert
Adstant Angelorum Chori (Motet for double chorus; eight voices).....Parker
Concerto Grosso, F major (For flute, trumpet, oboe, violin, string orchestra and harpsichord).....Bach
Allegro, Andante, Allegro Assai.
Deep in My Soul (Part song for four voices).....Elgar
Chanson de Mai.....Set by F. A. Gevaert; Old French Songs
Ronde.....Set by F. A. Gevaert; Old French Songs
Liebeslieder (Waltzes for mixed chorus and orchestra).....Brahms

The singing of the society revealed the fact, before all else, that it is composed inherently of excellent men's and women's voices, for when they evaded the conductor's ragged beat effectively enough to sound in proper unison and blend, the effect often was mellifluous and extremely musical. Most of the time, however, the good intentions of the singing artists came to naught, for the wrecking of the rhythm on the part of the leader, and his unexpected and unstylistic tempo aberrations and dynamic demands, seemed to discourage the ambition of the chorus and to blunt its artistic sensibilities as well as to render practically nil their efforts toward polished tone emission and niceness of intonation. The measure of difference between the ability of the singers and that of the conductor was enough to make the angels of music weep loudly, sincerely, and long. If the Musical Art Society were a Berlin organization trained for a few seasons under Ochs or Fried, it could be made into the world's finest à capella chorus, so lovely are its voices in quality, and so high is the standard of musicianship of the well known professionals who constitute its largest part. Even in America, there are a dozen choral conductors eminently able to lift the Musical Art Society to the plane it ought to occupy, and it is no stretch of the imagination to say that its members would quickly enough hand the baton to one of those other leaders, if the present one allowed his singers any voice in the selection of their directorial head.

The Musical Art Society, like all other enterprises conducted by F. or W. Damrosch, is a model of shrewd business organization, provided with officers and a board of directors consisting of persons known to be expressed adherents of the Damrosch talents and personality. There is nothing reprehensible in this, and the "Doctor" is to be congratulated on his acumen and foresight in intrenching himself strongly wherever and whenever he finds himself concerned in a musical undertaking which offers him personal publicity and profit. However, to return to our musical mutton.

The strictly ecclesiastical part of the program last Thursday brought forward numbers that are beautiful in themselves, but revealed little of their true nature or complexion in the Mosaic interpretation of "Doctor" Damrosch. His Hebrew origin is of course not a matter of reproach, but it stands him in poor stead when he conducts Christian sacerdotal music, as Oriental exuberance of gesture and feeling are far from being the proper concomitants to go with true churchly atmosphere and intent. Thus, the elevated purity and noble simplicity of the Palestrina motet were totally lacking in the sophisticated and artificial reading given that inspired work by the "Doctor." Apparently he had not even taken the trouble to study an English translation of the Latin text, for it was evident from the cheap nuances he employed and the dynamics he used that he did not know the meaning of such passages as "tuam redemisti mundum," and "Domine, miserere nobis."

The excerpts from Cherubini's "Credo" gave further testimony to the fact that the leader was not in spiritual accord with the foreign text of the music, for the performance came perilously close to sounding operatic, and to some of the listeners such an effect seemed little less than sacrilegious in a piece of music dealing with the words "Crucifixus etiam pro nobis: passus et sepultus est." The Pope, in issuing his famous edict prohibiting women from singing Catholic church music, should also have forbidden incompetent conductors from performing it in public. In fact, the latter is a far greater sin than the former, for some women have given notably beautiful renditions of Gregorian chants. "Doctor" Damrosch got his languages a trifle mixed on the program when he titled the Cherubini selections "Et Incarnatus und Crucifixus." Why the German "und"?

The Anerio "Christus Resurgens" was given in the

tempo and general robustious manner of a band of old style colored singers doing a rousing jubilee. Anerio meant his work to proclaim tidings of Easter gladness, but there is a vast difference between the quiet, holy joy expressed in a church motet, and the roystering levity of a student chorus singing beer music or triumphant ditties over a football victory. "Christus Resurgens" was taken at top speed and rushed headlong and hilariously to a noisy and untuneful close. Here and there the voices sounded capable of lovely tonal effects and true eloquence in interpretation, but the conductor kept blindly to his hurried beat—Henry T. Finck calls it "ethnological conducting"—and thereby extinguished all vocal endeavor except the attempt to sound a certain number of notes in a given time. Of the real uplift, and exaltation, and the divine soul story in the Anerio masterpiece, "Doctor" Damrosch revealed not an inkling in his thoroughly material conception, with its obvious striving after sensationalism in the matter of vocal speed and verbal virtuosity.

Schubert's tender "Twenty-third Psalm" was taken in hand by the singers, who modulated their voices becomingly to the subdued pitch required, and in spite of much gesticulation and elbow and shoulder promptings of their leader, refused to be coaxed into any inappropriate tonal outbursts and violent irregularities of rhythm. The "Doctor's" stick flew ostentatiously through the air during this quiet and restful composition, which could be sung by any well trained band of vocalists without the slightest time direction except their own sense of rhythm and their own good taste. By the way, "Doctor" Damrosch beats every single count when he is leading, an amateurish device disdained by real conductors, who often mark only the beginning of each measure. As the Musical Art members are nearly all trained musicians, the good "Doctor" probably employs his painstaking beat to admonish himself unceasingly as to the time in which his chorus is singing. When, however, each quarter in the Brahms waltzes ("Liebeslieder") received its own individual stick gyration, the effect became decidedly comical to those in the audience who understood the unmusical absurdity of the proceeding.

Parker's composition was a lugubrious affair, singularly unskillful in voice leading and monotonous in melodic and harmonic content. The same description suffices for the Elgar work; that is, if a word be added for the foolish egotism which could lead the English composer to try with his musical setting to illuminate such abstruse and vague verses as the Byron lines in question. It was a pity that Parker and Elgar were chosen to represent the Anglo-Saxon portion of the program, when so many worthier writers of choral music in the smaller forms exist both here and in England.

The Bach concerto, as presented at the Musical Art Society, was a rank and indecent outrage against art, and a musical crime which deserves the severest condemnation of every music lover with an atom of good taste and even a mite of veneration for the great name of Bach. The second so called "Brandenburg" concerto grosso in F, was written by the immortal Johann Sebastian for violin, flute, oboe and trumpet, as the solo voices. This unusual combination of instruments was chosen deliberately by the composer in order to produce certain color effects which he had in mind when he conceived the work. As played at "Doctor" Damrosch's concert last Thursday evening, the trumpet part was "edited" out of the concerto, and a clarinet was substituted for the other and highly important instrument, because, forsooth, as was privately explained, "the trumpeter could not cope with his music at rehearsal." The cool effrontery and insufferable insolence of this proceeding on the part of the conductor—if he was really the instigator of such a fraud—can hardly be characterized in measured terms, or borne with equanimity by anyone who has at heart the best interests of musical tradition and the preservation of correct ethical and artistic standards in this community. No one who realizes the enormity of the offense committed needs to be told how unpardonable it is. In Germany, such an imposition would result in the hissing off the stage, of the performers and the conductor, and in bringing down upon the culprits' heads such an eruption of press abuse that they would forever afterward lose the respect of all reputable musicians and conscientious music lovers. If Bach had wished the clarinet color in his F major concerto he would have so ordered, for the six "Brandenburg" works in that form were written in 1721, and the clarinet was known to the musical world as early as 1700. It is no wonder that at a concert where Bach is maltreated so shamefully, the spirit of Palestrina, Cherubini and Schubert is not understood by the leader in charge. The one circumstance follows logically upon the other, inevitably and inexorably. A laughable element of the affair

was the attempt "to preserve one of the archaic effects by playing the part for the cembalo on a modified pianoforte with a harpsichord action and tone." Of what use was such a circus accompaniment when one of the main solo parts had been unrecognizably violated, and when the flute employed was a Böhm model (not known at Bach's time) and the oboe a "reconstructed" one, for the oboe d'amore of the days of Bach had become obsolete until it was rebuilt at Brussels under the direction of the late historian Gevaert. Perhaps it will be news to "Doctor" Damrosch and the other Bach despoilers to hear that the "flauto" included in orchestral scores before the middle of the eighteenth century was the ancient flûte à bec, played in a vertical position, with a mouthpiece, like the clarinet. The modern clarinet, too, has been vastly changed through the mechanism of Böhm.

After the exposition just made, it will not surprise THE MUSICAL COURIER readers to be informed that another assault on art was undertaken in the last number on the program, the Brahms "Liebeslieder," written by that very capable composer for "pianoforte duet with four voices ad libitum." The "ad libitum," of course, applies to the number of voices, but certainly not to the nature of the instruments used for accompanying. In his infinite knowledge of how to make the music of Bach and Brahms sound better than those composers could do, "Doctor" Damrosch discarded the piano duo of the original "Liebeslieder" score as written by Brahms, and used instead a transcription for string orchestra! Poor old Brahms, who didn't even know how to compose his own works, and had to wait for a Musical Art Society concert in order to have his "Liebeslieder" properly "Doctored" into the shape he never realized they could have had! Brahms wrote four symphonies and handled the orchestra with masterful ease in several overtures, concertos and other compositions, and yet he suddenly fell impotent when he composed the "Liebeslieder" and was forced to use a piano duo for accompaniment! How unusual! How sad! Could it have been possible, by any stretch of the imagination, that the well posted Brahms really knew how to score for string orchestra, but had chosen the piano instead because it answered his purpose in the "Liebeslieder" and because it was exactly the thing he wished to do? Nonsense! The "Doctor" knows best how Brahms ought to have composed and the result was exhibited last Thursday evening. The "improved version" will not even be discussed here, for fear of dignifying it by any notice whatsoever.

It is hard to keep one's patience with such doings as "Doctor" Damrosch permits at the Musical Art Society's concerts, and THE MUSICAL COURIER feels that the time has come when to remain silent any longer would put this paper in the position of aiding and abetting proceedings of the kind specified heretofore. In future, the Musical Art Society's public functions will receive the especial attention of THE MUSICAL COURIER, which will look to it that the distortions of the finest works of classical composers shall not go unknown even if in the nature of things, it may pass unavenged.

Metropolitan's Plans.

The Metropolitan Opera Company has announced a number of the operas that it intends to produce next season at the Metropolitan Opera House and the New Theater. It announces that it has obtained the exclusive rights to Bruneau's "L'Attaque du Moulin," Leroux's "La Reine Fiamète" and "Le Chemineau," Dukas' "Ariane et Barbe Bleue," Debussy's "Le Diable dans le Beffroi" and "La Chute de la Maison Usher," Rabel's "L'Heure Espagnole," Wolf-Ferrari's "Le Donne Curieuse," Massenet's "Werther," and Laparra's "Habanera." In addition to these, the company will probably produce "Les Dragons de Villars," "Fra Diavolo," "La Dame Blanche," "Le Domino Noir," "Les Cloches de Corneville," "La Fille de Mme. Angot," "La Belle Hélène," "Orphée aux Enfers," and "La Grande Duchesse de Gerolstein."

"Pique Dame."

Tschaikowsky's "Pique Dame," which was to have been given at the Metropolitan this season, is postponed until next season. Caruso was to have been heard in this opera, but cannot be induced to attempt a new role so late in the season, and without Caruso—why no "Pique Dame."

Marchesi's Movements.

Blanche Marchesi has returned to New York from her Western tour and will be heard here in the East prior to her departure for Europe, March 27.

Berta Morena, of the Metropolitan Opera House, has renewed her contract with the Royal Opera House in Munich, although it was rumored that owing to a disagreement with Felix Mottl she would cease to sing there after May. Madame Morena's contract allows her a three months leave of absence in the winter, so her engagements at the Metropolitan will not be interfered with.



BROOKLYN, March 15, 1909.

No soloist will appear at the final concert of the Boston Symphony Orchestra in Brooklyn, Friday evening, March 19. The concert takes place in the Opera House of the Academy of Music. It will be Max Fiedler's farewell to Brooklyn. The program follows:

Symphonic suite, Scherzade (After The Thousand Nights and a Night), op. 35.....Rimsky-Korsakoff
The Sea and Sinbad's Ship.
The Story of the Kalendar-Prince.
The Young Prince and the Young Princess.
Festival at Bagdad. The Sea. The Ship Goes to Pieces against a Rock Surmounted by a Bronze Warrior. Conclusion.
Tone poem, Death and Transfiguration, op. 24.....Strauss
Prelude to The Afternoon of a Faun (After the Eclogue of Stephane Mallarme).....Debussy
Waldweben (Life and Stir of the Forest), From Siegfried Act II.....Wagner
Overture to The Flying Dutchman.....Wagner

Saturday evening, March 27, the Brooklyn Institute will present the New York Oratorio Society, Calvary Baptist Choir, from Manhattan, and the New York Symphony Orchestra in a double performance of Beethoven's ninth symphony. There will be an intermission of fifteen minutes between the two performances of the immortal work. Edward Morris Bowman is the musical director of the choir. The soloists include: Beatrice Fine and Josephine Schaffer, sopranos; Mesdames King-Arnold and Nobbes, contraltos; Reed Miller and John Bland, tenors, and Frederick Weld and E. A. Jalin, basses. The performances take place in the Opera House of the Academy of Music.

Dr. N. J. Elsenheimer will direct the concert of the Brooklyn Sängerbund at the Academy of Music, Thursday evening, March 25.

The Brooklyn Institute will present Mischa Elman in recital at the Academy of Music, Wednesday evening, March 31.

Dr. Ludwig Wüllner's postponed song recital takes place at the Academy of Music, Wednesday evening, April 14. This is another in the series of spring concerts by the Brooklyn Institute.

"The Bartered Bride," the thirteenth opera in Brooklyn this season, is scheduled for performance at the Academy of Music tonight. The cast is the same as that appearing in the opera at the Metropolitan Opera House, Manhattan. "Aida" will be sung on the evening of March 24, and the series in Brooklyn will close Monday evening, April 5, with "La Boheme."

Clarence Eddy played the following numbers at the second lecture recital at the Tompkins Avenue Congregational Church last Wednesday evening: "Chromatic Fantasia," Thiele; "The Curfew," Edward I. Horsman, Jr.; "Suite Gothique," Boellman; Communion in G, Batisse; "Fanfare," Lemmens; nocturne in G, J. Frank Frysinger; "Torchlight March," Guilmant. Mr. Eddy's playing preceded a lecture on "Tennyson," by the Rev. Dr. N. McGee Waters, pastor of the church. These recitals attract large audiences. Clarence Eddy is one of the few great organ artists who reside in this part of the world. Wednesday night of this week Mr. Eddy will give another recital as a prelude to Dr. Waters' lecture on "Gladstone." These highly instructive evenings are free to the public.

A violin and song recital by Maurice Nitke, Cecilia Niles, soprano, and Harry McClaskey, tenor, arranged by Emanuel Schmauk, at the Y. M. C. A. Branch, Bedford avenue, Brooklyn, March 9, proved interesting. A committee of prominent women saw to it that the hall was filled, and the artists were applauded and encored in several instances. Malcolm Maynier and Emanuel Schmauk served as accompanists.

Bidkar Leete, pianist, pupil of Charles Lee Tracy, and Cora Remington, soprano, gave a recital at the Pouch Mansion March 9, which attracted an attentive and pleased audience. The pianist played the Bach-Liszt fantasia and

fugue in G minor, Chopin ballade, and other pieces. The youth played recently for Safonoff, and was highly complimented.

Michele Guarini's European Conservatory of Music gave a students' concert at Memorial Hall, March 4, eighteen numbers making up a varied program consisting of vocal, piano, violin, elocution, harp, violin and piano ensemble numbers.

Martha Gissel, soprano, assisted by Messrs. Winkler and Kaltenborn, Arthur Rosenstein, accompanist, gave a song recital at Memorial Hall, March 10. Miss Gissel, a young woman of graceful appearance, sang "Dich, Theure Halle" and songs by Brahms, Van der Stucken, Spross, Arditì and Bizet, winning encores. A large audience attended. The patrons were Joseph O. Amberg, Herrick C. Allen, Frank L. Butterworth, Emma Barends, Letta Burns, William Engelman, Louise Freisem, Joseph Hecker, Mrs. Adam Kessler, Claude La Shelle, W. Pigot, Christopher J. Schmidt, Mr. Staelin and Francis Young.

Albert Spalding Wins New Laurels.

The large attendance that Albert Spalding is drawing to his special series of violin recitals is, after all, a marked evidence that grotesque foreign names, long hair and eccentric mannerisms are wholly unnecessary accessories to any real artistic endeavors. Spalding has demonstrated this fact on many previous occasions and he forcibly demonstrated it again during the course of his second recital at Mendelssohn Hall, Saturday evening, March 13. As at his previous recital, Spalding was assisted by Alfredo Oswald, pianist, the program for the occasion being as follows:

Sonata in A major.....Cesar Franck
Mr. Spalding and Mr. Oswald.
Devil's Trill.....Tartini
Mr. Spalding.
Three Studies.....Chopin
Mr. Oswald.
Air on the Fourth Cord.....Bach
Octave Study.....Paganini Hachez
Berceuse.....Gabriel Faure
Polonaise in D.....Wieniawski
Mr. Spalding.

Of paramount interest was the Cesar Franck sonata, a work that is seldom heard, owing to its abounding technical difficulties. Spalding's facile technic, abetted by his essentially musical temperament, resulted in a most beautiful interpretation of the sonata. In fact he was never heard to better advantage. His playing of the Tartini number was admirable in every way and led to an ovation such as few artists receive. Throughout the evening, Spalding held his audience as under a spell. Each performance of this young player confirms to a greater degree the opinion that he is a virtuoso of rare attainments and excellent schooling. His versatility was well tested by the concluding group of compositions so diverse in their character and when he had finished his last number the audience clamored for more, and an encore was gracefully given.

Alfredo Oswald's playing, both as accompanist and soloist, was generally excellent. He selected as solos Chopin's etudes, op. 25, No. 6, in G sharp minor; op. 25, No. 3, in G major, and op. 10, No. 12, in C minor, and for an encore he gave a Chopin waltz.

Schenck's Brilliant Conducting of "Elijah."

Elliott Schenck conducted the Jersey City performance of "Elijah" recently, and in such successful fashion that a local paper gives forth the following interesting utterance:

They sang well, the musicians played well, the soloists did splendidly and altogether last night's Mendelssohn Festival was one worthy the centenary of the great composer. But all this did not exactly happen, and before telling more about what pleased so many, it is but just to explain how it all came about.

Men do not sing, nor women either, musicians do not play, nor soloists give their best, excepting they have the guidance and inspiration of just one person. So today when any in that large audience recalls with enjoyment the music of last night, the success of it must be given to Mr. Schenck, the conductor.

One glance at the man who held the baton would have shown him tense, alert and alive to every sound. In one or two of the difficult choruses his face was set, his hand clenched and by sheer force he simply made them sing and, better yet, they all were glad to sing for him.

You applauded the chorus and thanked them, but the audience has to thank the leader for what gave them so much pleasure.—Jersey City Journal.

At the performance Mr. Schenck had the assistance of Dr. Carl Dufft, Grace Munson, Mrs. Talbot Chambers, Aimée Delanoix, and the New York Symphony Orchestra.

Mr. Schenck's new choral compositions are forging ahead. The Mendelssohn Glee Club is at work on "If Wishes Were Horses" and "O, Lady Moon," while several women's choruses are taking up the secular cantata, "The Faint Little Heart."

Hans Kötscher played the Reger violin concerto at a recent symphony concert in Basle, Switzerland.

Concert by School of Music and Arts.

Among the students' concerts recently given in New York none attracted a more musical audience than the New York School of Music and Arts, for its seventeenth pupils' evening at Carnegie Chamber Music Hall, Thursday, March 11. Ralfe Leech Sterner, the director, introduced seventeen of his vocal pupils, and these were assisted by pupils of the piano and violin departments. Extra seats had to be carried into the hall to accommodate the music-eager friends and patrons. The tickets were sold, therefore it was not an assemblage of "deadheads." The program was too long for review, but several of those who appeared are entitled to special mention. Martha Zschaeblitz, coloratura soprano, revealed a voice of rare sweetness and excellent training in the waltz from Gounod's "Romeo and Juliet" and three songs—"Summer" by Chamade, "Serenade" by Richard Strauss and Arditì's "Parla" waltz. Gertrude Bramson, another advanced pupil of Mr. Sterner, a soprano with a rich and well placed voice, sang delightfully "The Maid and Butterfly," by D'Albert; "O Santissima Vergine," by Giordani, and "A Song of Thanksgiving," by Allitsen. Charlotte Segler, another soprano, sang in good style the Michaela aria from "Carmen." Selma Lucile Manheimer, Victoria Myrtle Miller and Marie Louise Douglas were among the other worthy pupils of Mr. Sterner. Miss Miller sang arias from "Tosca" and "Gioconda," and all of the others gave songs or arias best suited to their voices and present stage of their development. The other singers were: Martha Seavey Garvin, Alice E. Hayward, Alice Davis Bennett, Nina Jackson, Helen A. Randholz, Laura Hope Conrad, Jean Ellis and Dorothy Richter.

The piano department was well represented by Charles Haubiel Pratt, who played the Rachmaninoff prelude in G minor and a fantasia of his own. Dorothy Ebell, another young pianist, created a good impression by playing two movements from the Beethoven sonata, op. 31, No. 3.

Louise Groff and Elizabeth McCartney, two young violinists, played Handel's "Largo," and the audience also heard a young violin genius, Max Rosenzweig, who is but eight years old, and already plays like a well equipped adult artist. Master Rosenzweig played a concerto by Accolay, disclosing the qualities that constitute violin playing at its best.

The interesting concert closed with a Rubinstein quartet, "Voices of the Woods," sung by Nellie Pfortner, Dorothy Richter, Alice Ellis and Lydia Becker. Florence Haubiel Pratt, of the faculty, played the piano accompaniments. As stated before, all the vocalists are pupils of Mr. Sterner.

To give such a concert is no little achievement. The musical director has many things to consider, but he must above all strive to have the pupils appear in the best possible light, and in this respect the director and members of the faculty have cause for congratulation. Several of the pupils both played and sang, thus showing that they were proficient in at least two branches. Having mentioned all the singers, perhaps the names of the youthful pianists should also be recorded. The pianists included: Nina Jackson, Helen A. Randholz, Max Weiss, Frances Cortwright, Mildred Martin, Kathryn O'Connell, Irene Clare Brady, Ruth Hazel Curry, Sylvia Brugnoli, Elsie Becker, Katherine Therese Murphy, and, as stated above, Miss Ebell and Mr. Pratt.

The New York School of Music and Arts is located at 49 West Ninety-seventh street. Owing to the large increase of pupils, the school will remove to 58 West Ninety-seventh street May 1.

Schnitzer's Recital Program.

Germaine Schnitzer, the Viennese pianist, will play the following program at her recital in Mendelssohn Hall, Friday afternoon, March 19:

Sonata, F minor, op. 5.....Brahms
Pastorale Variée.....Mozart
Symphonic Etudes.....Schumann
Wohin?.....Schubert-Liszt
Prelude, op. 104, No. 1.....Mendelssohn
Nocturne, op. 55, No. 1.....Chopin
Etude, op. 10, No. 12.....Chopin
Etude, op. 25, No. 2.....Chopin
Etude in form of a waltz.....Saint-Saëns
Tarentelle.....Moszkowski
Waltzer (Wienerisch).....Poldi
Mazepka.....Liszt

After her recital, Miss Schnitzer is to make two appearances in Boston with the Boston Symphony Orchestra, and is to be soloist at several of the music festivals of the West and South, both with the Dresden Philharmonic Orchestra and the New York Symphony Orchestra.

Deaths in Opera Circles.

Last week, Rosina van Dyk, wife of Richard Hagemann, assistant conductor at the Metropolitan, received the distressing news that her mother and father had both died on the same day in Europe. Shortly after, Alfred Hertz received the cabled information of the death of his uncle, who has long resided in Paris.



CHICAGO, Ill., March 13, 1909.

The twenty-second program of the Theodore Thomas Orchestra was as follows:

Prelude to Die Meistersinger.....Wagner
Symphony, B minor, op. 24.....Paderewski
Concerto for piano, No. 4, C minor, op. 44.....Saint-Saëns

The soloist was Ignace J. Paderewski and the day essentially a Paderewski day, for Paderewski not alone officiated as soloist, but his symphony in B minor, op. 24, received its Chicago première presentation on this occasion. The work has been analyzed at length in THE MUSICAL COURIER and needs no further detailed description here.

Dr. Ludwig Wüllner, and his accompanist, Coenraad V. Bos, gave their sixth recital at Music Hall, March 13. Dr. Wüllner has never been in better vocal condition than on this occasion, and his program was as fine an interpretation of Brahms and Hugo Wolf as one may expect to find this side of the Elysian Fields. The pathos, the humor, and the dramatic note in the word and music of the Brahms and Wolf songs found their apotheosis. At the seventh and farewell recital to be given by these two artists at Orchestra Hall, March 21, the following program will be given:

Der Wanderer.....Schubert
Du liebst mich nicht.....Schubert
Der Doppelgänger.....Schubert
Erk König.....Schubert
Die Taubenpost.....Schubert
Die Forelle.....Schubert
Alinde.....Schubert
Elfersucht und Stolz.....Schubert
Das Lied im Grünen.....Schubert
Der Musensohn.....Schubert
Auf dem Kirchhofe.....Brahms
Fuss Reise.....Hugo Wolf
Der Gärtner.....Hugo Wolf
Ein Weib.....Sinding
Das Lied des Steinklopfers.....Richard Strauss
Cacilie.....Richard Strauss
Mit Myrthen und Rosen.....Schumann
Der Soldat.....Schumann
Waldegespräch.....Schumann
Die beiden Grenadiere.....Schumann

For the twenty-third program of the Theodore Thomas Orchestra, Leopold Kramer, concertmaster of the orchestra, will be the soloist, playing the Sibelius concerto in D minor, op. 47.

For the twenty-fifth program of the Theodore Thomas Orchestra, Ludwig Becker, the second concertmaster, will be soloist, playing the Wieniawski concerto in D minor.

The financial success of the fortnight of grand opera to be given at the Auditorium, beginning April 12, under the direction of F. Wight Neumann, is assured at this early date, as over \$37,000 in cash has been received by

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J. H. GILMOUR, Director School of Acting.

HUGO HEERMANN, the world renowned Violinist and Instructor, of Germany, will continue to direct the violin department.

ERNESTO CONSOLO, the eminent Italian Pianist, has been re-engaged and will accept a limited number of pupils.

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the management for reservations for both season and single tickets. This much accomplished four weeks in advance of the opera season presages the financial success of the undertaking. The repertory is practically settled, with the exception of the double bill for Friday evening, April 23, which was recently announced in THE MUSICAL COURIER, when "Pagliacci" will be given, with Caruso and Destinn. "Alessandro Stradella" was planned for the occasion, and there is a possibility of its production, but this has not been finally decided upon as yet.

Heinrich Meyn, the New York baritone, and one of the best lieder singers now before the public, will give a recital at Music Hall, Sunday afternoon, April 4, assisted by Nathan Fryer, the American pianist, who has lately returned from many years' study abroad.

At the next concert to be given by the Musical Art Society, at Orchestra Hall, March 23, Clarence Dickinson, the conductor of the society, has prepared the following interesting program:

Lieber Herr Gott Wecke uns auf (Motet for double chorus),
J. Christoph Bach
Ach Herr Lass Dein Liebe Engelein (Motet for double chorus).....Hans Leo Hasler
Freut euch lieben christen.....Schroeter
Kyrie (Canon for five sopranos).....Mozart
Wiegenlied.....Mozart
Salve Regina (for triple chorus).....Palestrina
Requiem.....Sigmund von Hausegger
Gypsy Song (Eight-part song).....Adolph Brune
Wanderers' Nachtlied.....Gustav Schreck
Hungarian Song.....Traditional
Abendlied (Six-part chorus).....Max Reger
Von Land zu Land (Sixteen-part chorus).....Taneyev

The above program is entirely new to Chicago, none of the numbers having ever been heard here before. A composition that will no doubt prove to be of unusual interest is Sigmund von Hausegger's "Requiem," which was the choral sensation of Europe last season when it received its initial presentations in Vienna, Hamburg and Zurich. It is a work ultra-modern in style, and requires an eight part chorus, with organ accompaniment.

Germaine Arnaud, the young Parisian pianist, will be heard in two piano recitals at Music Hall, March 16 and 20. The program for the first recital has been arranged as follows:

Prelude and Fugue.....Bach
Arabesque.....Schumann
Nocturne.....Schumann
Nocturne.....Chopin
Etude.....Chopin
Ballade.....Chopin
Mort d'Isolde.....Wagner
Sous Bois.....Duvernoy
Toccata.....Saint-Saëns

For the second recital:

Etudes Symphoniques.....Schumann
Rondo.....Beethoven
Impromptu Caprice.....Schlesinger
Allegro de Concert.....Guiraud
Valse.....Chopin
Etude.....Chopin
Polonaise.....Chopin

The Apollo Musical Club will give Bach's mass in B minor, Monday afternoon and Monday night, April 5, at Orchestra Hall. This will be one performance in two parts, with a recess—the first part from 5 to 6:30 p. m., and the second part from 8:30 to 10 p. m. The soloists will be Edith Chapman Gould, soprano; Christine Miller, contralto; George Hamlin, tenor, and Herbert Witherspoon, bass. April 26, Pierné's "Children's Crusade" will be sung. There will be on this occasion a chorus of 200 voices. For both the Bach mass and the Pierné work the

entire Theodore Thomas Orchestra, under the directorship of Harrison Wild, the Apollo Club's director, will supply the orchestral support.

Christine Brooks, who is meeting with much success abroad, sang the following two programs in Paris, February 8 and 18. First program:

Der Lindenbaum.....Schubert
Ungeduld.....Schubert
Romanze.....Schubert
Lieber Schatz sei Weider gut mir.....Franz
Auf dem Meer.....Franz
Immer Leiser Wird mein schlummer.....Brahms
Wir Wandelten.....Brahms
Schwalbe sag mir an.....Brahms
Auf Dem Kirchhof.....Brahms
Der Schmied.....Brahms

Second program:

Come raggio di sol.....Caldara
Arietta.....Paradies
Ich liebe dich.....Beethoven
Wonne der Wehmut.....Beethoven
Blatterfall.....R. Ganz
Ich soll dir Lieder singen.....Wolf
Verborgenheit.....Wolf
Über Nacht.....Wolf
Er ist's.....Wolf

The third and final concert in the series of three evening concerts given by Mr. and Mrs. Frederik Frederiksen was a program consisting entirely of Scandinavian music. The novelty or feature number of the program was the Peterson-Berger sonata for piano and violin, played for the first time in Chicago. The work is very difficult technically, and not specially pleasing as a musical contribution to chamber music literature. The Sinding sonata, op. 27, in E major, is a much more graceful, melodious work, with a harmonic design less annoying and more dissonantly sane or sanely dissonant. The closing number was a trio for violin, piano and cello, by Lange-Muller, which number enlisted the services of Franz Wagner, cellist. Gustaf Holmquist, bass, was the assisting artist, singing in Scandinavian three songs: "King Heimer and Little Astog," by Söderman; "The Starry Host," by Aug. Körling, and "I Am Young," by Ivar Hallstrom. Mr. Holmquist, who has a voice of exceptional smoothness and resonance, interpreted these songs with much warmth of expression. This artist possesses, in fact, that innate musical feeling which enables him to present with taste and artistic appreciation the various phases of musical delineation. These three musical evenings given by Mr. and Mrs. Frederiksen have been occasions of great musical interest and educational value. The first one, given December 10, was a sonata evening; the second, February 11, a violin and piano recital, and the third and last one, the Scandinavian evening. It is the wish expressed on all sides that next season will see a more extended number of concerts by these two very excellent artists. Mr. Frederiksen came to Chicago originally as assistant violin teacher to Emil Sauret, and Mrs. Frederiksen is a graduate and first Liszt Scholarship holder and Associate, Royal Academy, of Music, London, England.

Considerable exploitation of the rumor that the name of the Chicago Musical College is to be changed has been indulged in the press of several cities. It is reported that the name to be used by this institution will henceforth be the Ziegfeld College of Music, and the idea has gained such prominence that a positive denial is in order. Dr. F. Ziegfeld asserts that at no time has there been any desire to change the name of the school.

At the concert of the Amateur Musical Club to be given at the Art Institute for the Art Institute students,

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In EUROPE

April 6, five of Eleanor Everest Freer's "Sonnets from the Portuguese" will be sung by Mrs. John Sidney Burnett, accompanied by Mrs. Hess Burr. This will be the first Chicago hearing of Mrs. Freer's setting of Elizabeth Barrett Browning's sonnets and much interest is felt in musical circles to hear an interpretation. Numbers 2, 3, 4, 7, and 11 will be sung.

The Chicago Madrigal Club was heard in its second concert of the 1909 season at Music Hall, March 11. The program was a more interesting one than that of its first concert, containing the "Prize Song," by Willard Emerson Keyes, of Boston, as the feature of interest. This is a pleasing number, but contains nothing specially noteworthy either thematically or harmonically. It received a fairly good representation by the club, which it would seem would be greatly improved if more spirit were infused into its interpretations and less of the lackadaisical were in evidence. The accompaniment work of the pianist was away below par. It is a great shame and one Chicago should blush to have to hear that there are no competent accompanists within her realm. Some day those young students with the virtuoso bee in their bonnets will wake up to the fact that the supply of accompanists falls far below the demand, and they will forewarn themselves for the niche they are needed in.

Benjamin Paley, a very talented pupil in violin playing of Frederik Frederiksen, will be heard in recital at Music Hall, March 25.

Axel Skovgaard, the Danish violinist, is meeting with great success on his Western tour. Mr. Skovgaard is closely booked for April and May through all the big Western towns. April 3, Mr. Skovgaard will give a recital in Des Moines, Ia.

The series of recitals now being given by the pupils of the Walter Spry School are meeting with the heartiest endorsement of the parents of the pupils. These exercises are given by the pupils of the various grades to show the work being accomplished in solo playing.

Edna Cookingham, pianist; W. C. Porter, basso; Genevieve Aiken, soprano, and Hans Hess, cellist, of the American Conservatory, will give a recital Saturday afternoon, March 20, at Kimball Hall.

Glenn Hall Sings for Sacramento Club.

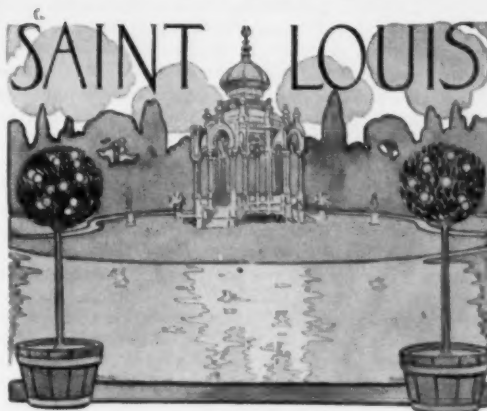
Glenn Hall, the tenor, who is filling engagements in the East this month, gave a recital at the Clunie Theater in Sacramento, Cal., on the night of February 29, under the auspices of the Saturday Club of Sacramento. Frederick Maurer, Jr., was the assisting pianist. Mr. Hall's numbers were: "Celeste Aida," Verdi; "Du Liebst Mich Nicht," Schubert; "Der Juengling," Schubert; "Gestorben War Ich," Liszt; "Auftraege," Schumann; "Serenade," Brahms; "Der Schnur," Brahms; "Zur Johannisnacht," Grieg; aria from "The Creation," Haydn; "Spanish Serenade," Jensen; "Freundlich Vision," Richard Strauss; "So Soon Forgotten," Tchaikowsky; "Trinklied," Erich Wolff; aria from "Hiawatha," Coleridge-Taylor; "Phyllis Has Such Charming Graces" (Old English); "Love Has Eyes" (Old English); "Mother o' Mine," Tours.

No Pittsburgh Letter This Week.

PITTSBURGH, Pa., March 12, 1909.

The Pittsburgh letter has been necessarily postponed until the next issue, when full reviews of the events of the week past and the coming week will be included. This will comprise the Exposition concert of the Pittsburgh Orchestra and the Pittsburgh Male Chorus, Metropolitan Quartet, Oakland Choral Society, Mozart Club's concert and other events.

CHAS. W. CADMAN.



St. Louis, Mo., March 13, 1909.

Last Thursday evening's symphony concert witnessed the following satisfying program: Overture to "Marriage of Figaro," Mozart; symphony No. 3, "Eroica," opus 55, Beethoven; three Hungarian dances, Brahms; tone picture, "Baba Yaga," after a Russian fairy tale, Liadow; and prelude and "Liebestod," from "Tristan and Isolde," Wagner. The program throughout was very enjoyable. Max Zach's men do their best work it seems at the concerts minus a soloist.

The Sunday symphony program was thoroughly interesting and enjoyable. Of the orchestral numbers two of the most popular were "Minnehaha's Dream" and "Indian Serenade," by Maquarre, for string orchestra. The remaining numbers were the second movement from symphony No. 5, Tchaikowsky; the overture to "Mignon," Thomas, and Valse "Gross Wien," by Straus.

A second appearance of the D'Albert Grand Opera Company was made in the Hamilton Hotel parlor last evening. Selections from "Cavalleria Rusticana," "Faust," "Martha" and "Il Trovatore" were sung by Lucille d'Albert and Gene Clarioni. Vivian Brownlie, Emily Seymour, Beatrice Wandell, Frank Miller and Ralph Swain who assisted in presenting the program.

Richard Platt, one of Boston's piano pedagogues, who has been on a visit to his mother who resides here, has just returned to Boston.

Claire Norden, one of St. Louis' best known pianists, will leave for Europe sometime in June for further study of music. Miss Norden will spend part of her time in Vienna studying with her former teacher, Leschetizky, and will enlarge her repertory preparatory to making her debut as a concert pianist. Miss Norden will also spend some time in Berlin, study composition and other work.

Glenn Hall, tenor, will give a song recital, under the auspices of the Union Musical Club, March 30, at the Pilgrim Congregational Church, Union and Kensington avenues.

A concert will be given March 16 at Musical Art Hall, by Mrs. Franklyn Knight, contralto; Agnes Gray, violinist, and Clara Meyer, pianist.

The regular Saturday afternoon organ recital at the Second Presbyterian Church was given by William M. Jenkins, the regular organist of the church. Mr. Jenkins was assisted by Jessie Liddell Harkrader, contralto, and Marie Schneeweiss, violinist. The program consisted of

numbers by Mendelssohn, Chopin, Saint-Saëns, Jackson, Thome, Buck, Wolstenholme and Guilman. The next recital, to be given March 13, will also be played by Mr. Jenkins.

A special song and organ service was given last Sunday afternoon at St. Peter's Episcopal Church, under the direction of Charles Galloway. An anthem by Hiles was sung.

The third and last concert of a series of three will be given by Ottmar Moll, at Henneman Hall, on Friday evening, March 26.

Julia Gordon, of Augusta, Illinois, a pupil of the Weltner Conservatory, will give a piano recital Wednesday, March 10, at the Conservatory.

The fourth in the series of Lenten organ recitals will be given March 19 by William R. Cornelius, organist of All Souls Church, assisted by Mrs. J. A. Michaelson, soprano.

After an absence of six weeks occasioned by illness, William Porteous was able to return to his post as basso of the Second Baptist Church choir last Sunday. At the evening service the choir, under the direction of Arthur Lieber, sang Stainer's cantata, "The Daughter of Jairus." This was the fifth of the regular song services given on the first Sunday night of each month, and this greatest work of a master of English church music selected for that evening was sung in excellent fashion.

The Missouri Athletic Club's glee club was heard for the second time last Wednesday night. The feature number of the chorus program was Dudley Buck's arrangement of "Annie Laurie." The soloists for the evening were J. Glen Lee, tenor; Leslie Hodgins, baritone; and Edward F. Orchard, basso.

E. PRANG STAMM.

Florence Austin Pleases Duluth.

Florence Austin, the violinist, must have pleased hearers in Duluth recently, to judge from the following excerpts:

Seldom has a Duluth concert audience been so held under the spell of the performance as last evening, to hear Florence Austin. She had her audience from the first moment of drawing her bow across the strings of the violin in the Rie's suite to the last strain of the encore demanded at the completion of the regular program. The four movements of the Vieuxtemps concerto were played with depth of tone, and simple and dignified musicianship. The second movement was one of the most beautiful bits of the evening. The lavish technique of the violinist was displayed in a number for violin alone, "Les Arpeges." Miss Austin graciously gave two encores in response to the enthusiasm of the audience.—Duluth Evening Herald.

The music lovers of Duluth who did not attend the Florence Austin recital missed a rare treat. Miss Austin is an artist and though it took a few technical pyrotechnics to awaken the audience to the fact, when once aroused, it most emphatically expressed its approval. In Rie's G minor suite, Miss Austin was content to stand purely on her splendid musicianship. There is neither marked melody nor flashy technique in this number, but Miss Austin's mastery of the violin, her artistic judgment and depth of temperament made it a thing of rare beauty to the discriminating music lover. It required the brilliant Vieuxtemps' concerto in D minor to fully awaken the audience, while the Prume "Les Arpeges," which was purely a technical display, was repeated after continued applause. Miss Austin's most marked characteristic is a certain reserve force, a strength and dignity that are masculine rather than feminine. Nevertheless she possesses all the grace and delicacy that are so distinctly a part of the successful woman violinist, but she combines with these a dignity and repose that could never mistake hysteria for temperament or an emotional spasmodic for abandon. She draws a strong and facile bow, eliciting a tone of unusual depth and richness. Her fingering is sure and clean cut and her chords and arpeggios are wonderfully handled.—The Duluth News Tribune.

The Leipsic tenor, Jacques Urlus, has been engaged for the Prague Opera Festival in May.

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Julian Pascal's Interesting Views.

Julian Pascal, the well known New York pianist, contributes an interesting article to Harper's Bazar, which deals with the question of the development of tone production and technique on the part of students. Mr. Pascal's treatise is concise and to the point. It is published under the caption of, "Suggestion to Piano Students," and is as follows:

[From Harper's Bazar. Copyright 1909 by Harper & Brothers.]

"Today, owing to the discoveries made during the last few years in regard to the scientific production of tone, piano students have a much easier and quicker road to the attainment of technique than did those of the past. Formerly it was considered necessary to spend years on exercises for strengthening the fingers, as can be seen by the quantity of such exercises that has been published. But now advanced teachers give their pupils little or none of this work, knowing, as they do, that tone cannot be produced by strength of finger; for life would not be long enough for the fingers to be made sufficiently strong to produce tone by their muscular action alone; and that even if they could be the tone would, at the best, be thin.

"It is now recognized that the weight of the arm from the shoulder down must be thrown against the string when a large, broad tone is required; less weight and more muscular energy where brilliance is necessary; and that the fingers alone are never used except where very quick and zephyrlike effects are desired; also, that they must never be used to strike the keys, as such action hinders the development of the muscular sense—that delicate feeling in the fingers on which a player must entirely rely for the production of tone color. Franz Liszt practised exceedingly hard, and experimented for years before he finally achieved his unequalled technique; but that he reached his end blindly and through the instinct of genius is proved by the fact that he was unable to teach the principle of technique to any one of his pupils. Among the older pianists of the day, the only one whose technique is thoroughly scientific is Eugen d'Albert.

"But there is no need now to waste time on such laborious and soul wearying experiment. The futility of trying to produce tone by lifting the fingers and hitting the keys, while forcing the muscles to hold the arm in a fixed and rigid position, by placing a coin or other small article on the back of the hand—a common way teaching some years ago, and indeed still more or less persevered in—can be demonstrated in a very short time beyond all cavil. Such practice not only interferes with the production of tone color, but results in the almost entire loss of one of the most important aids to memorizing. In memorizing music, every faculty that can aid us is called into play. First the musical memory, then the muscular memory, and lastly the memory of the keys and printed notes. Now if the fingers are kept off the keys and not constantly allowed to touch and caress them, one very important auxiliary to success will surely be lacking—the muscular memory. But there is even a more serious drawback than this to be mentioned—the impossibility of producing real pianissimo if the keys are struck; for this touch can only be obtained by allowing the keys to descend slowly—in fact, by gently overbalancing the resistance of the keys by the simple weight of the arm; and here any quick movement of the action, such as that produced by a blow, would be fatal. It is indeed necessary to have free and independent fingers, and this need not take more than a

few weeks for its accomplishment, but in scientific piano playing the fingers must always touch the keys before the energy necessary for the required sound is imparted; and it should always be kept in mind that the action of a piano is a carefully balanced instrument for striking the strings, and that this instrument must be taken hold of and used—never struck.

"Should it be objected that the fullest fortissimo cannot be obtained if the fingers are first placed on the keys and not again raised before sound is produced, the falsity of this idea can be very easily proved in but a fair sized room, and even an untrained ear will have no difficulty in hearing the comparatively poor result of striking; there can be no doubt that the disagreeable quality of tone produced by many players is the result of this unscientific habit. It is most important for the student to realize that technique consists in imparting motion to the strings by a series of efforts, the longest of which occupies only a fractional part of a second, and that each of these efforts must cease with the production of sound, otherwise the energy will be wasted on the felt under the key, and the player not only exhausted, but greatly hampered in his movements.

"This can be best understood and the right touch acquired by repeating a staccato chord several times without taking the fingers off the keys. If the facts stated in this article were known to students generally they would not only be saved much useless labor, but would be quickly enabled to produce what all artists most highly prize—namely, tone color."

Music in Kirksville.

STATE NORMAL SCHOOL,
KIRKSVILLE, MO., March 10, 1909.

An announcement was made by Capt. David R. Gebhart, in the Auditorium this morning, that twenty-five more voices were wanted for the Festival Chorus, which will produce Weber's cantata, "With Mighty Wisdom"; Grieg's "Olaf Trygvason," and Haydn's "Creation." The Minneapolis Symphony Orchestra, with Emil Oberhoffer, conductor, and its soloists, have been engaged. A chorus of one hundred voices is being trained by Captain Gebhart, director of music. This is the first time any Normal School in Missouri has attempted a musical event of this nature. It will be attended by musicians from all of Northeast Missouri. The day of the festival is from April 30 to May 1. This undertaking promises to be a great success. If this proves so, a similar event of greater proportion will be given the following year.

The first regular student recital was given last Thursday afternoon. The program was about an hour in duration. Various selections were given by the students of voice under the direction of Capt. David R. Gebhart, and by piano pupils under Nellie Buzard. These programs occur the last Thursday of every school month, and are not to exhibit the talent of the performer, but to cultivate ease and self possession when singing in public. Only those who find it difficult to overcome this nervousness will be continued on these programs.

Grace Foncannon, a member of the "Form Class," recently wrote a cantata, "The Princess." This will be produced at the May commencement exercises by the senior class, of which Miss Foncannon is a member.

CLARA SANFORD.

SOUTHERN CALIFORNIA NEWS.

LOS ANGELES, Cal., March 6, 1909.

Lhévinne played here Tuesday evening and created more enthusiasm than any artist has in years. Californians, who live much out of doors, like the normal, healthy artist, and Lhévinne's sane musicianship appealed to us.

Thursday morning, Estelle Heartt-Dreyfus gave the first of her Lenten song recitals. The Führer String Quartet, consisting of Bessie Führer, first violin; Norah Dickinson, second violin; Frances Aylsworth, viola, and Lucy Führer, cello, played the Handel largo and an arrangement of "Mein gläubiges Herz" of Bach and the accompaniments to Mrs. Dreyfus' songs. The Biblical songs of Dvorák; "Immortality," by Parks; "He Shall Feed His Flock," Handel; "Litany" of Schubert, and Frederick Stevenson's "Salutation of the Dawn" (words from the Sanskrit) were the songs. This last number is Mr. Stevenson's latest work and was written for Mrs. Dreyfus, with piano and quartet accompaniment.

Minnie Jenkins, organist of the United Presbyterian Church, assisted by Mrs. J. S. Thayer, soprano, gave an organ recital Thursday evening. Miss Jenkins is a graduate of the New England Conservatory. Her program was: E minor prelude and fugue (Bach); "Flugeln des Gesanges" (Mendelssohn); cantabile from fifth symphony (Widor); cantata in F (Rheinberger); fantasia in D (Dunham); "Ich Grolle nicht" (Schumann); "Still wie die Nacht" (Bohm); "Es muss ein Wunderbares sein" (Ries).

The fifth Symphony concert was given Friday afternoon, and the orchestra, under the direction of Harley Hamilton, did some excellent work, especially in the accompaniment of the Saint-Saëns violin concerto and the Goldmark symphony. The program is as follows: Symphonic poem, "Lancelot and Elaine," op. 25, MacDowell; third concerto in B minor, op. 61, Saint-Saëns; Ignaz Edward Haroldi, soloist; "Country Wedding" symphony, op. 26, Goldmark, and overture, "A Life for the Czar," Glinka.

The music committee of the Gamut Club, through the request of many lovers of good music, is arranging a series of popular priced Sunday afternoon concerts, the first to be given Sunday, March 7. Soloists will be selected from the membership of the Gamut Club, visitors from the East and choir singers.

The Woman's Lyric Club gave the second concert of its fifth season Friday evening, J. B. Poulin conducting. This fine body of singers, ninety in number, presented this program: Bridal Chorus from "The Rose Maiden," Cowen; "The Night Has a Thousand Eyes," Rogers; "Evening Prayer in Brittany," Chaminade; "The Gypsies," Brahms; "Cupid Made Love to the Moon," Smith; "Gallia," Gounod; and "O Wert Thou in the Cauld Blast," Macdougall. The club always draws its soloists from the ranks of the club, and on this occasion they were Mary L. O'Donoghue, Ada Marsh-Chick, Mrs. Frank Bryson, Rose Zobelein, Mrs. Clarence M. Knox, Mrs. George Sloan and Mrs. Charles A. Post.

BLANCHE ROGERS LOTT.

Ernst Wendel, leader of the Königsberg Musik Verein, will probably succeed Panzner (engaged for Düsseldorf) as conductor of the Bremen Philharmonic Orchestra.

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HOTEL NOTTINGHAM,
BOSTON, MASS., March 13, 1909.

There is to be installed some time in the near future in old King's Chapel a grand new organ. E. J. Lang is the organist, and the choir is one of the best, being made up of some of the established singers of the city. The organ in question is to be donated by a friend of this church, but the name of the giver is not yet known.

Katharine Goodson will play a program in the Town Hall at Milton this Monday evening for the benefit of the Milton Women's Club college fund. Miss Goodson is much admired in Boston, her qualities as a woman as well as being a delightful pianist having made for her a host of friends.

The last Dolmetsch concert of the season came off Wednesday evening at Chickering Hall. George Proctor and an orchestra composed of Boston Symphony members assisted Mr. and Mrs. Dolmetsch, who gave harpsichord and viola da gamba numbers.

The Philippine Constabulary Band plans to play at Symphony Hall this Tuesday evening, March 16, Wednesday afternoon and evening and next Sunday evening, March 21.

Richard Czerwonky's third and last recital of this season attracted an unusual audience to Steinert Hall Wednesday evening, and from first to last the crowd was enthusiastic in its applause. Carl Lamson and Carl Scheurer gave assistance. The brilliant playing was at all times of a sincere and earnest type, his own enthusiasm being as spontaneous as one ever feels in an artist. Mr. Czerwonky is not an emotional player—as some would have him—but one who utilizes his abundant youth and poetic fire in a most admirable way. The program had numbers on it which were worthy of any player, and evidently were not

for display, although the beautiful "Souvenir de l'Amerique," composed by Mr. Czerwonky, which interwove some of the popular airs of this country—such as "The Swanee River," "Yankee Doodle," "Dixie" and "The Star Spangled Banner"—displayed his talent, the themes being used as an exceptionally tuneful combination. Hubay's "Butterfly" was asked for again, and all of the program was met with much appreciation. The first piece, Mozart's "Symphonie Concertante," for violin and viola, was a finely executed number, Mr. Scheurer, a member of the Czerwonky Quartet, showing rare skill on his chosen instrument. Another, Strube's berceuse, was performed beautifully.

March 31 is the date for the last concert of the Boston Singing Club, with H. G. Tucker, conductor. The concert will take place in Jordan Hall, Ernestine Gauthier, soprano, assisting.

The final concert of the Cecelia Society is probably the most interesting of the season's series, a notable choral number being on the program—Wolf-Ferrari's cantata, "The New Life," after Dante, and a work of great beauty of imagination in its construction. There will be two assisting artists, besides an orchestra. The concert will take place in Jordan Hall, as previously announced.

Katherine Lincoln, soprano, with Olive Whitely-Hilton, violinist, will give a song program in Potter Hall, Saturday afternoon, March 27. There are some very interesting songs on the list selected by Miss Lincoln, who, by the way, is a pupil of Clara Munger, and for some time one of the former's first assistants in the studio.

Marie L. Everett's Wednesday afternoon at her residence studio, the Copley, was one of the pleasant affairs of the past week, and there were several guests present to hear Miss Thurston and Miss Rosenstein, a very attractive young singer, in fact both of these pupils had excellent voices, and showed earnest work on their part. There were "Faust," Massenet and old English songs sung. Miss Everett has already given seven of these musical functions, during January, February and March, and at each one her pupils gave the program—which is a fine and certainly unusual showing for any teacher.

Edith Alida Bullard's illness last week prevented the giving of her recital which was booked for Tuesday, much to the regret of the many who intended to be present, but it has been postponed to March 23, which is next Tuesday, and occurs at Steinert Hall, as announced.

The Radcliffe Musical Scholarship fund was contributed to by an interesting program given by an interesting woman artist, Mary Phillips Webster, with Marguerite Fiske, soprano, and Laura Kelsy, violinist. This took place at

Agassiz House, Radcliffe College. March 11, and was an important and pleasant event. Miss Webster is a disciple of Arnold Dolmetsch, and this is enough told, as she is by nature well adapted to comprehend and transmute the beauty of the Dolmetsch teaching. The Boston representative of THE MUSICAL COURIER had heard Miss Webster in a previous affair, and was prepared for something good. The program opened with "My Lady Carey's Dompe" (1510) and prelude, Gibbons (1583-1626), by Miss Webster. She and Miss Kelsy gave Bach's adagio (1685-1750). The clavichord was well shown off by the player, Miss Webster, but the instrument which brought out the chief admiration was the wonderful harpsichord, and Miss Webster was especially delightful in playing her pieces on it. The instruments were loaned by Chickering & Sons. Miss Fiske's songs were old ones, to harmonize with the old music selected for the instruments. There were many prominent patronesses, and Miss Webster is to be warmly congratulated on the success of the concert.

Germaine Schnitzer, the pianist, will be heard with the Boston Symphony Orchestra at the rehearsal, March 26, and the evening concert, March 27.

Symphony Hall has not held a more enthusiastic audience than Madame Nordica drew there Saturday afternoon at her recital of songs. The lower floor, balcony and gallery were filled with admirers of the singer, and it seemed that no one ever heard her sing with the beauty she invested each song with. There was unusual warmth, and her concentration was admirable. Beautifully gowned and looking more youthful than ever, a program of rare merit was sung through with many of the songs repeated. Andre Benoit played the piano accompaniments. There was a veritable ovation after the program, the audience crowding up to the footlights in sheer determination to see the diva at nearer range, and to show her how much they wished her to sing again. Her natural graciousness prevailed, and encores were given. A large crowd of old and new friends gathered in the greenroom afterward. Madame Nordica said that she was to give a program in New York next week. "Then I go to London," she added.

Richard Platt's professional pupils throughout New England are beginning to be heard from. Many of them comprise the best teachers to be found in their respective towns. Anna Melendy, one of the leading teachers of Nashua, N. H., is preparing her pupils to be heard in a public recital soon, and so zealous has she become over the work to be accomplished by them that she had those who are to appear visit Mr. Platt's Steinert Hall studios, to be heard by him, getting his excellent criticism and suggestions wherever needed. Another pupil of Mr. Platt's is the talented young French girl, Helene Dufort, who will soon be heard in a recital at a private residence, a wholly informal affair. Miss Dufort has been very successful in her work, and as she is only about eighteen years of age it is all the more to be wondered at. Mr. Platt is the only teacher she ever had, and has proved to be one who has developed her work in an all round way, believing that art fosters on the growth of both brain and emotion rightly utilized.

The program for Monday evening, March 15, at the Faelten Pianoforte School, when a pupils' recital will take place, will present some very interesting works by modern composers, among them being the Chaminade "Valse Carnavalesque," for two pianos. The Thursday evening recital will be played by Myrtle L. Jordan, of this season's graduating class, assisted by other members of the class and William Howard, violin, and Frank Porter, cello. Schumann, Liszt, Paganini and other writers will be represented.

The pupils of Pauline H. Clark, a former pupil of Gertrude Franklin Salisbury, gave a recital at Mrs. Clark's residence-studio, at the Hotel Cluny, Boylston street, Saturday afternoon. The program was charmingly arranged, and included Cowen's "Swallows," Foote's "Love Me if I Live," and songs by D'Hardelot, Woodman, Schneider, Handel, German, Del Riego and others. Among the singers was Marie Selinger, the youngest niece of the famous

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portrait painter, Jean Paul Selinger, and who is said to possess a very temperamental nature, doubtless inheriting this from her gifted uncle. The singers were assisted by Mary Shaw Swain, pianist; Hildegard Brandegee, violinist, and Irene Osborne, accompanist. There were many guests present to hear the interesting program.

The recital by Karl Barleben, violinist, and May Belle Hagenow-Furbush, pianist, is booked for Friday evening, March 26, at Steinert Hall. This is the program to be given: Grieg's sonata in C minor, for piano and violin; Sibelius' violin concerto, op. 47; impromptu in F sharp major, prelude in F major and etude, op. 25, No. 9, Chopin; chaconne, Bach, and "Faust" fantasia, Gounod-Sarasate. Mr. Barleben is a well known member of the Boston Symphony Orchestra, while Mrs. Furbush is remembered for some excellent playing in two or more recitals last year. She is from the West, and has been studying in this city with the best teachers for several years, and is the wife of Nelson Furbush, of the Mason & Hamlin Company's Boston warehouses.

A recital by what is known as the Oxford Trio, with the personnel of Mabelle Pierce, pianist; Annah Hunting, cellist; William Traupe, violinist, with Madame Poole, contralto, assisting, will be given at Steinert Hall on the evening of March 23. The program is: Mendelssohn's trio, op. 66; Tchaikovsky's trio, op. 50, and these solos: "L'Esclave," Lalo; "Habanera," Bizet; "In My Sleep," Alice Bateman; "Ballatina," Luigi Caracciola; "Wiegeliel," Hans Harthan.

"An Afternoon With the Composer and His Works" was recently given by the Ladies' Musical Club of Taunton, Mass., when Arthur Foote was the composer so honored and Frances Dunton Wood, soprano, and Anna Miller Wood, contralto, were the singers who so beautifully interpreted the vocal part of the program. The local press said of the affair: "It was one of the most pleasing musical programs ever presented in the city, and was received with delight and appreciation." Mr. Foote was at the piano, both as soloist and accompanist. The songs sung by Miss Wood were: "On the Way to Kew," "Ashes of Roses," "A Song of Four Seasons," "Once at the Angelus" and "The Eden Rose," joining Mrs. Wood in four duets: "Summer Night," "It Is the Voice of Spring," "A Song from the Persian" and "I Fly Like a Bird." Mr. Foote's piano pieces were: Suite in D minor, op. 15; two poems after "Omar Khayyam"; prelude in D minor for the left hand, op. 37; romance from suite in C minor, op. 30, and "Exaltation," op. 62. An enthusiastic pupil of Miss Wood, writing to her, says: "A prominent club member telephoned me yesterday that yours was the most beautiful mezzo-contralto voice she had ever heard, and that if I pattern after you I shall certainly be all right. Every one was completely charmed with the program. You are a wonderful woman and teacher."

The annual Lenten series offered by Wilhelm Heinrich, tenor, shows the following programs and assisting singers: March 22, a morning with the Mohammedan poet, Hafiz, Virginia Listeman, soprano; March 29, a morning of Hungarian Gypsy, C. Pol Plancon (of Boston), baritone; April 5, Italian historic songs, Sicilian and Calabrian melodies, Marguerite Palmiter, of New York, assisting; April 12, composers' morning, songs of Blair Fairchild, Emily Wardwell assisting.

Madame Noyes gave a recital in her studio Saturday afternoon which was very much enjoyed by those who attended. Lillian Fortorella, a young Italian singer, another of Madame Noyes' "finds," sang excerpts from three operas, "Carmen," "La Boheme" and "La Tosca," with great beauty. She has been placed with Charles White by Madame Noyes. A piano pupil played MacDowell's "New England Idylls" and other pieces. There were trios and original compositions by Madame Noyes, a new piano group being among the number, and altogether a program of merit. Natalie and Marjory Patten assisted with violin and cello.

The program announced for Mischa Elman to play here next Saturday is this: Concerto, B minor, Saint-Saëns;

chaconne, for violin alone, Bach; "Faust" fantasia, Wieniawski; paraphrase, "Preislied" ("Meistersinger"), Wagner-Wilhelmj, and "Habanera," Sarasate. Waldemar Liachowsky will preside at the piano, and the recital takes place in Symphony Hall.

The forthcoming operas, Charpentier's musical romance, "Louise," and Debussy's music drama, "Pelleas and Melisande," are anticipated by H. L. Gideon, organist and choir-master of Temple Israel, as he announces two talks, with musical illustrations, on "The French Opera of Today," to be given, as stated in these columns last week, at Whitney Hall, Symphony Chambers, opposite Symphony Hall, on Huntington avenue, Monday, March 22, and Wednesday, March 24, and as this hall's seating capacity is limited the sale of tickets is entirely by subscription. The circular makes known that this will be Mr. Gideon's first public appearance in Boston in lecture-recital since his return from Paris, "where, as holder of the John Thornton Kirkland Fellowship awarded to him for music study in Europe by Harvard University, he fitted himself peculiarly for this field of musical activity." These well known people endorse Mr. Gideon's claim to recognition: Arthur Foote, Ernest Schirmer, Edwin Dreyfus and Rabbi Charles Fleischer, besides several prominent patronesses.

Thursday evening, March 18, the Flonzaley Quartet will play its third and last of this season's chamber music concerts at Chickering Hall. The program is a superior one, and the organization one which has honored this city with very superior playing. The program includes three works, those by Boccherini, Hugo Wolf and Dvorák.

The eighth social meeting of the Harvard Musical Association will be held at the Association House, 57A Chestnut street, West End, Friday evening, March 19, when the Flonzaley Quartet will give a program. April 2 the Apollo Club will sing and be entertained, and April 16 will be Ladies' Night.

It has been announced that Max Fiedler, conductor of the Boston Symphony Orchestra, will remain here in his same capacity for another year.

An attractive musicale, in the interest of charity, was the third in the series given by Mrs. Kehew at her handsome music room on Chestnut street (a house made famous because Edwin Booth once lived there), when several members of the Boston Symphony Orchestra, led by Mr. Mahn, played popular airs and melodies so well that one really wondered if they had ever been heard before. Mrs. Covell, a pupil of Albert Prescott, was to sing two groups of songs, but her illness was announced, much to the regret of all. However, Louise Bruce Brooks filled her place, and sang several songs very well. This music room is softly lighted from above, suggesting a tinge of dawn, with the walls done in greenish gray, and commodious enough to prevent being too near the music. Very large windows, besides those of quaint Queen Anne style, and a little canopied platform for the performers, make a most artistic rendezvous for music and its devoted patrons, especially in a private house.

WYLAN BLANCHE HUDSON.

Tecktonius Annual Concert.

Leo Tecktonius will give his annual concert in the grand ballroom of the Hotel Plaza, next Tuesday evening, March 23, when Charlotte Maconda will assist vocally. Mr. Tecktonius, known as one of our best pianists, makes this annual affair a musical and social event of importance. Spending last summer in the West, he went on a concert tour in the early autumn, playing in Warren, Pa., immediately before coming here. The list of patronesses for his Hotel Plaza concert is large and influential.

Janpolski in Washington, Madison and St. Paul.

Albert Janpolski, the Russian baritone, sang Russian songs at a musicale at the home of Mrs. Lars Anderson, in Washington, Saturday, March 6. Madame Gerville-Reache, from the Manhattan Opera House, New York, was the other singer. Thursday, March 11, Mr. Janpolski gave a song recital at the University of Wisconsin, in Madison, Wis., and Sunday, March 14, he was a soloist in St. Paul with the St. Paul Symphony Orchestra.

BUFFALO MUSIC AND MUSICIANS.

BUFFALO, N. Y., March 12, 1909.

The Bull-Gould Quartet made a fine impression in the city of Washington. Under the patronage of Miss Wetmore, this fine musical organization played at noon, February 20, for Mrs. Roosevelt and her guests at the White House, and the same afternoon at the home of Emily Tuckerman, 1712 H street, Northwest. The Washington press was unanimous in its praise of the music presented, and the scholarly and finished manner of its interpretation. The seventh Sunday recital given in Buffalo occurred February 28 at the home of Mrs. Carleton Sprague, West Ferry street. The program was as follows: Quartet, op. 29, Schubert; menuetto (a), "Erklarung," Raff, (b), serenata, "Alla Spagnola," Borodine; quartet, op. 51, Dvorák; "Allegro ma non troppo," Dumka (andante con moto, vivace); romanze, finale.

Evelyn Choate will give a series of lecture-recitals during Lent in private homes, and has chosen for her subject, "Music in Italy."

Rudolph von Liebig will give lecture-recitals about nine distinguished men, whose centenaries occur this year.

Tracy Balcom is arranging a recital at Aeolian Hall for March 22, and is to be assisted by Mrs. George G. Davidson, Mrs. A. H. Prentiss and William J. Gomph.

The evening of March 16 the Clef Club will present a splendid program, under the direction of Alfred Jury, and Emil Paur will direct the Pittsburgh Orchestra. It is a foregone conclusion that this choral and orchestral concert cannot be surpassed.

Assurance is given that the Buffalo Orchestral Society has come to stay as a permanent orchestra. Next season Louis W. Gay is to become its general manager.

Emil R. Kenchen gave a complimentary piano recital on Thursday evening at the Y. M. C. A. auditorium. Fifteen pupils participated, and a Rochester baritone, Albert Cirotski.

A former pupil of Harry J. Fellows, a tenor named Crankshaw, is winning praise for his excellent singing in Bethlehem, Pa. The repetition of the cantata, "The Rose Maiden," by Cowen, attracted a larger audience than at its first presentation. One of the choir tenors of the Delaware Avenue Baptist Church had the pleasure of hearing his new musical setting of "Abide with Me," sung by the quartet of this church. Mr. Lippard is to be congratulated.

At the regular meeting of the Musical and Academical Club a fine program was presented by eight of Charles Armand Cornelli's piano pupils.

Dr. Hermann Schorch, of New York, comes once a week to rehearse the Teutonia Liederkreis, which is preparing a fine program under the direction of its accomplished conductor. The concert will be given at Convention Hall the last of April.

The Bull-Gould Quartet gave the following fine program at the Buffalo Orpheus parlors Thursday evening, the last of a series of four, in combination with Julius Lange: Quartet, op. 29, Schubert; quartet in E flat, Beethoven, and quartet in C minor, Rauchenegger. The Schubert number, with the exception of the andante and menuetto, was given in a rather lifeless manner, but in the Beethoven number the ensemble was fine, for Julius Lange's work at the piano was an inspiration. He surpassed even himself in the dash and brilliancy of his beautiful reading. The Rauchenegger quartet was well received. The audience was a large one, generous in its applause.

VIRGINIA KEENE.

Petschnikoff in the West.

Alexander Petschnikoff played at concerts in St. Paul March 13, in Minneapolis on the 14th, and at Milwaukee March 21. The artist is booked for appearances with the Dresden Philharmonic Orchestra, including concerts in Detroit, Cincinnati, Knoxville and New Orleans.

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PHILADELPHIA, March 15, 1909.

The season of forty-four concerts given by the Philadelphia Orchestra came to a close with the concerts of Friday and Saturday. A more lengthy review of these will be found in another column. Director Pohlig will remain with us for a few weeks yet, and will then spend the summer in travel.

The coming violin recital of Thaddeus Rich, Friday of this week, has attracted unusual attention. But knowing what Mr. Rich has done as soloist with the Philadelphia Orchestra, as well as when touring Europe in concert work, it is not surprising that this recital is being looked forward to as one of the important events of the musical season. On the program are such works as the almost impossible Paganini D major concerto, the great Tchaikovsky concerto, the dashing "Airs Russe" of Wieniawski, the tender and poetic Beethoven romance and the greatest work for solo violin ever written, Bach's "Chaconne." Such a variety of the best and greatest in violin literature may well arouse a widespread interest.

Saturday afternoon a recital was given in the concert hall of the Combs Conservatory of Music by the following pupils: Louise Jacoby, Zora Joslin, Mary Peterson, Anna Womer, Kathryn Billerbeck, William Anderson, William Kalitz and Sara Righter. Mr. Kalitz played a "Romance" by Vieuxtemps with expression, showing himself a real violinist. Miss Peterson also gave much pleasure by singing Ware's "Joy of the Morning." Piano numbers by Chopin, Combs, Stojowski, Helmund and Schutt completed an enjoyable afternoon of music.

The Philadelphia Orchestra left its comfortable home in spacious Academy of Music and twice last week went far afield to give concerts that would be uplifting and educational. Monday evening the orchestra played before several thousand students of the University of Pennsylvania in Weightman Hall. Herman Sandby, cellist, was the soloist of the evening, playing Tchaikovsky's "Variations on a Roccoco Theme" in his own dashing style. The orchestral numbers were Beethoven's overture, "Leonore," No. 3; Tchaikovsky's symphony No. 4, Grieg's "Peer Gynt" suite and Weber's "Oberon" overture. March to the orchestra gave a popular concert at the Kensington Labor Lyceum. At this concert Thaddeus Rich delighted the audience by his playing of the Bruch G minor concerto. The orchestra numbers included "William Tell" overture, second movement from Beethoven's symphony No. 5, "Hungarian March" in C minor, by Schubert-Liszt, and Liszt's "Hungarian Rhapsody" No. 2.

Last evening (Sunday) S. Wesley Sears was heard in organ recital at St. Clement's Church. An unusual feature of Mr. Sears' recital was the playing of Widor's second organ symphony. This great work in five movements is pure organ music, and in his playing of it Mr. Sears showed clearly that to him the organ was not only an imitation orchestra, with so many mechanical flutes, trumpets and

violins, but an instrument with an individuality of its own. This Widor symphony is rarely heard, although one of the finest works of the French school of organ music, the pastorale and finale being very effective.

The Bethany Orchestra of fifty men gave its annual concert Thursday evening. J. W. F. Leman is the conductor of this orchestra, and his work deserves much praise, as the orchestra shows careful training. Opening with Wallace's overture, "Maritana," the orchestra played a prelude by Massenet, march from "Tannhäuser," suite by Bendix and "España," by Waldteufel. Assisting were Dr. G. Conquest Anthony, Ada Sohn, pianist, and Dorothy Bible, violinist. Dr. Anthony's rich baritone voice was heard in songs by Squire and Burleigh, and the ever popular "Two Grenadiers," by Schumann. Miss Sohn's numbers were a Chopin waltz, tone poem by MacDowell, canzonetta, Mendelssohn, and "Butterfly," Lavallee. Dorothy Bible's playing of Hubay's "Hejre Kati" was also one of the successes of the evening.

Edmon Morris, the well known vocal and piano teacher, has recently been appointed director of the music at St. James' P. E. Church, Atlantic City. Mr. Morris has made arrangements to teach in Atlantic City two days a week during the coming summer months.

A recital was given at the Philadelphia Musical Academy Tuesday evening by Alma C. Grafe, violin; May Staake, piano; and Ada McIntyre, soprano. This recital reached a very high level of excellence—much higher than could rightly be expected from three young ladies who have not yet completed their studies. Beginning with Bruch's violin concerto in G minor, the recital was one continuous succession of virtuoso numbers, such as, "Hark, Hark, the Lark," by Schubert-Liszt; caprice, Leschetizky; reverie, Vieuxtemps; anthem, Chaminade.

At his organ recital of March 21 at St. Clement's Church, S. Wesley Sears will play an entire program of music from Wagner's "Parsifal." Mr. Sears has himself arranged much of this music for organ, so that all of the important themes or motifs will be played.

A well attended concert was given March 8 at the Automobile Club, Germantown, under the direction of Frances Graff Sime. Those taking part were Eugenia Goldsmith, soprano; Madeleine McGuigan, violinist; Robert Armbruster, pianist; and Edith Mahon, accompanist. Although Madeleine McGuigan is but fourteen years of age, and Robert Armbruster eleven, their playing was one of the most successful features of the concert.

The four special performances of Wagner's "Ring of the Nibelungen," which the Metropolitan Opera Company is giving in the Academy of Music on Thursday evening, are meeting with great success. The productions are artistically on a much higher plane than the performances of last season. "Rheingold" and "Walküre" have been given. This week "Siegfried" will be sung, and the last performance of the season will be next Thursday, when "Götterdämmerung" will be given.

The sacred cantata, "Belshazzar," was given at the Academy of Music, March 8, by the Lutheran Choral Union, under the direction of Camille W. Zeckwer. The chorus consisted of over 350 voices, while a large orchestra

furnished the instrumental part of the music. The soloists were William Pagdin, Henry Hotz, Francis O'Neal, S. H. McLaughlin, Albert Hunter, Edna H. Baugher, Edna F. Smith, Vesta Williams Potts, Susan Schmalze, Ludo Mitchell, Mary Emmert, Mary Delk, Mrs. A. H. Walker, Gertrude Miller.

WILSON H. PILE.

Tina Lerner Gets Ovation in Pittsburgh.

Tina Lerner, the young Russian pianist, received an ovation after each of her appearances in Pittsburgh with the Pittsburgh Orchestra, March 5 and 6. As announced in last week's issue of THE MUSICAL COURIER, she was obliged to play two encores at the Friday concert and five after the Saturday performance. She played the Grieg concerto. Press notices follow:

A very big symphony and a very diminutive girl strove in the lists at last night's orchestra concert, and, while the symphony made the more noise, the victory seemed to abide with the girl. At any rate, hers was the victory if popular applause is to be taken as a criterion, for Tina Lerner, the Russian pianist, was given an ovation, and Sir Edward Elgar's new symphony, No. 1, gained only a moderate meed of applause. The nineteen-year-old girl, who took the solo number on the program, showed herself a pianist of marked ability and abundant promise. The solo number, the Grieg concerto in A minor, for piano and orchestra, is a big composition, but the player acquitted herself with such distinction that she was forced to acknowledge the applause by playing two encore numbers. Miss Lerner's playing well deserved the cordial reception it won for her. Her technique is remarkable. She backs up a thorough command of the keyboard with a canny use of the pedal that is so clever that in the pleased contemplation of the process by which she secures her effects one is sometimes prone to forget the effects. This virtuosity is not without good intellectual support.—Pittsburgh Sun, March 6, 1909.

Young Pianist Scores—Russian Girl, Soloist with Orchestra, Proves a Master of the Keyboard.—The soloist at last night's concert of the Pittsburgh Orchestra, given at Carnegie Music Hall, was Tina Lerner, a most brilliant piano player, who has attained a great reputation at nineteen years of age. She is a Russian, and her distinctive title as a "veritable female Godowski" certainly has much support. Her touch is confident and exact, and she plays with absolute self possession and perfect command, both remarkable in one so young. Her set piece was Grieg's concerto in A minor, but in response to reiterated applause she played two encores without orchestra accompaniment.—Pittsburgh Chronicle Telegraph, March 6, 1909.

About her recent appearance in Boston the Boston Post of February 28, 1909, said:

Miss Lerner played the Mozart piece with genuine and rare appreciation, with intimacy and beautiful tone values, and she was happy in the "Alceste" caprice. There are not a great many pianists before the public at this day who can so successfully engage the attention of an audience by the most direct and simple means. Her unusual delicacy of perception and her feeling for the many subtle and beautiful effects which a real pianist will obtain from a piano were the preponderating features of the recital, and the playing was the more charming by reason of the modesty and the absorption of the performer in her task. The Grieg ballade was given an engrossing reading, full of color and a prodigious climax came with the last pages. The performance of the Paganini-Liszt etude in A minor was a remarkable achievement from technical and esthetic standpoints.

Music in Nashua.

NASHUA, N. H., March 11, 1909.

The Choral Art Choir, assisted by Gertrude I. Pierce and William H. Lapham, were heard at the Sunday evening services week before last at the Pilgrim Congregational Church. "Evening Hymn," by Reinecke, was sung by Mr. Lapham and the choir. Miss Pierce sang "O Divine Redeemer" and "The Lord is My Shepherd." Mr. Lapham's solo was "Crossing the Bar." Elsie D. Brand, at the morning services, sang "The King of Love."

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TONE, DRESS AND MUSIC

Communications concerning subjects discussed in this department should be addressed to "Sartoria," care of THE MUSICAL COURIER.

Uneasy is the head that wears one of the new spring hats—at first. Aren't they monstrosities—until we have become accustomed to them! Before the new season is fairly under way, however, we are sure to have fallen in love with the coal scuttles and pokes, the "melon" molds, the stovepipe sections and the various other reproductions of domestic implements that are thrust upon us, just as we "took" to the Merry Widow and its consœurs. Just now the millinery establishments seem to be doing a Marathon with absurdity for the goal and exaggeration holding the stakes.

The downfall of the very large hat was predicted, but whether the prediction has been fulfilled depends upon the point of view. The wide brims have disappeared, so they have. But where? Into the crown, of course, and the prestidigitator takes the trick.

The first impression these new confections give is of father's hat on the small boy's head, for most of the models that are distinctly of this 1909 vintage are to be worn

is built of shrimp straw of a coarse but pliable variety with the brim full four inches tall and corrugated. At one side of the front there is a rosette made up of crush roses in brown and yellow shades, from which curls up and over the crown, a paradise plume that modifies the severity of the shape and renders the turban, or toque as they are all called, sufficiently dressy for almost any occasion. Of the round shapes there are so many new and novel ways of trimming them that they are hardly recognizable as our old friends. They are made up of straw, braid in combination with silk, of the plats and of flowers. The latter are particularly delightful as they give a wide scope for stunning and effective color schemes. One of the round straw braid models in old blue has a row of silk bachelor buttons ranged at the edge of the deep brim just where it meets the crown, that rises above it an inch or so, and one of the most charming flower toques noted so far was perched on the head of a pretty debutante singer at an afternoon drawingroom concert recently. It was made of daffodils with their blossoms arranged symmetrically over brim and crown, and the long stems coiled in among them wherever there was a chance for them to peep through. At the left side a handsome ornament, composed of huge iridescent beads, involving deepening shades of red-yellows, confined a lobster plume of the precise daffodil shade.

SOME OF THE ODD SHAPES THAT ARE ADAPTABLE.

Many of the new shapes, as has been intimated, are impossible to any one who leans even ever so slightly toward conservatism in dress, but there are a few that really have a charm. Of these there is the "Monet" that has just the merest suggestion of pokishness about it and the three inch brim has an upstanding border of the same straw or braid about half an inch wide. The crown is four inches and rounded. This shape is usually trimmed with a cockade or large pompon and a wide coil of silk about the crown. It is one of the few models to which ties may be satisfactorily added.

A soprano soloist here in the city who is always—almost always, that is, appropriately dressed, very nearly belied her reputation by appearing last week at a musical morning with a monstrous hat to which were attached streamers fully a yard and a half long tied under her chin and, not only that, but so closely that they interfered with her vocal apparatus, and after a vain struggle for clear enunciation she was obliged to undo them. On the other hand, another singer, also a soprano but well known, showed her experience by appearing in a very effective hat of moderate proportions with the brim undulating so that its width was not obtrusive and the trimming massed close to the crown. The "Elise," the "Shirley" (a cloche with the downturned brim lifted slightly at the side front), the "Turney" and the "Marseille" are all good models after the flower toques.

COLOR SCHEMES AND DECORATIVE TREATMENTS.

After all is said and done concerning the weird shapes of the season the use of color is most interesting. Instead of vivid trimmings on dark or dull hued creations, it is turned about and there are beautiful softening shades and pastel tints toning brilliant colored hats. Occasionally bright splashes of color are to be introduced but this holds true in the main. Pink in all its numerous variations and the odd yellows vie with the blues for favor and brown shading into other shades is the most popular for trimming purposes.

Flower rosettes, thanks to Edna May, who has adopted

them as a favorite both for gowns and hats, are really lovely. They are fashioned of small rosebuds or other fine flowers with the leaves and sometimes velvet ribbon interwoven. For the most part flowers are bunched or masses. From a bunch of violets there may spring a long aigrette, a large full blown rose may have a setting formed of its pointed leaves systematically arranged around its edge, two tiers of pansies makes a finish for one of the large crowns, a single velvet or chiffon blossom may find its place in the center of a mass of ribbon loops—and all are listed in the number of smart decorations.

FOR CONVENIENCE EN ROUTE.

Traveling conveniences which cannot but be of interest to the average artist, continue to take on new shapes and to be specialized more and more. Time was when the suit case and the handbag constituted the limit of choice on the eve of a journey. One of the newest pieces of luggage is an "overnight bag" to be had either in pigskin or morocco. The bag is of light weight although it is leather lined, is unfitted and is about a foot long by eight and



Drawn by S. H. Rafter.
ECRU STRAW FACED WITH BLACK AND TRIMMED WITH VELVET RIBBON AND A LARGE "LYRE" AIGRETTE.
Models from the Whitman Company Studios.

crammed down over the ears. They frame the face where they do not more nearly conceal it and very generally bring the features into harsh outline.

It is obvious then that the concert artist who insists upon retaining her chapeau when she sings must exercise more than the usual amount of discretion in her choice of headgear or else her audience will be irritated by the obstruction to the voice or amused by the outline which certainly would be nothing short of ridiculous if certain of the models were adopted for wear where the silhouette aspect is so pronounced as it is upon the concert stage. Fortunately toques have been preserved to us amid this influx of novelty and when all else fails and one feels hopelessly bewildered and in despair of finding anything that is possible, there is the toque to which one may turn and feel comforted, for after all there is nothing smarter and undeniably there is nothing at all in all the array of oddities that make up the milliners' displays that is so entirely suitable for the singer's requirements as a toque, and they deserve first consideration in these columns.

TWO ADMIRABLE TOQUE MODELS.

There are two distinct types of toques in vogue this spring. One is elongated and the other and more generally becoming one, is perfectly round and as large as is consistent with the shape and size of the coiffure which is more than ever a matter of serious consideration in connection with hats. Of the former, a very smart design



Drawn by S. H. Rafter.
MAUVE CHIP TRIMMED WITH MASSES OF VIOLETS AND CAUGHT UP AT THE SIDE WITH STRINGS OF PEARLS.
Models from the Whitman Company Studios.

a half inches deep, and while it clasps like a handbag is thinner than the narrowest of suit cases. It will not become common for awhile for the prices are high.

Another leather essential—this for travelers abroad is a new foreign money purse. These are of extra large size to accommodate the notes of other countries and there are five divisions each with an independent clasp. They come in brown, black and gray, are buckskin lined.

A cravat case that opens accordion-wise to hold almost any number of cravats and closes with a strap clasp is both convenient for one's trunk or ornamental for the dresser. These come in colored moroccos, silk lined.

There is quite a revival of the ugly but useful chate-laine bag which does away with the wrist bag. Some of

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these bags are fitted out with pockets or compartments for the handkerchief, vinaigrette, and all of the many things that one loves to have when one is suddenly called to accept an invitation to a theater during a shopping expedition, for instance. The new ones have various freshening up contrivances which go to the aid of the "new" woman.

OF INTEREST TO MEN.

The chief innovation so far as the incoming fashions are concerned for men this year is that there are innovations. No striking ones, at least. Taking the authentic styles for everything, from head to foot, the impulse is a general toning down of what was rather startling and a retrenchment toward conservatism. This is not to say that garments, hats, shoes—everything—are not to bear a distinctly 1909 hall mark, but there will be decidedly less of the rah-rah styles that have gone to such lengths that the so called "college cut" is a synonym for absurdity.

Fancy pockets and sleeve cuffs have been pretty well relegated to the cheaper shops and "popular priced tail-

ors," and even in waistcoats the better tendency is toward the darker colors.

The black derby will be the most seen, the brown is perfectly proper, but the gray is questionable.

As for jewelry, even for the scarf, men who wear a pin are generally selecting a black or white pearl, thus avoiding all stones with color. This is the result of the large supply of near turquoises, emeralds and rubies that are to be seen everywhere. This tendency to eliminate color extends to handkerchiefs also and the pure white linen is in the best form although dim colorings are still permissible with morning attire.

As the close front fold collar is still au fait cravats are as narrow as during the winter but as fashion refuses to stand still there are signs of the incoming of a style of collar that leaves more space for the knot—and then the ample tie will return.

All the fold collars, close in front though they may be, of the prevalent styles, have round corners, but there is a new style looming on the horizon whose corners are

square. There is a little more space between the front edges than in the round corner neck binding but the angular corners make it somehow appear narrower, but it is understood that there is plenty of space for the tie and as the style is backed up by one of the leaders in the collar world it seems worth looking into.

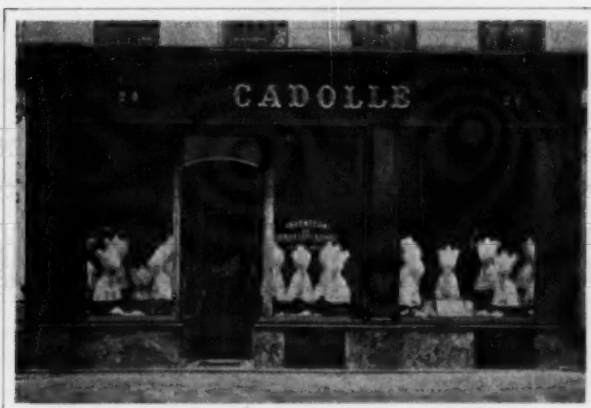
People living at a distance from New York will appreciate an enterprise on the part of a certain city firm which has established a department to take care of customers who do not care to come to town yet wish clothing with a custom made appearance. To them measurements for any article may be sent—there are blanks and instructions for proper measuring to be had on application, and it will be taken care of by excellent tailors or seamstresses, as the case may require.

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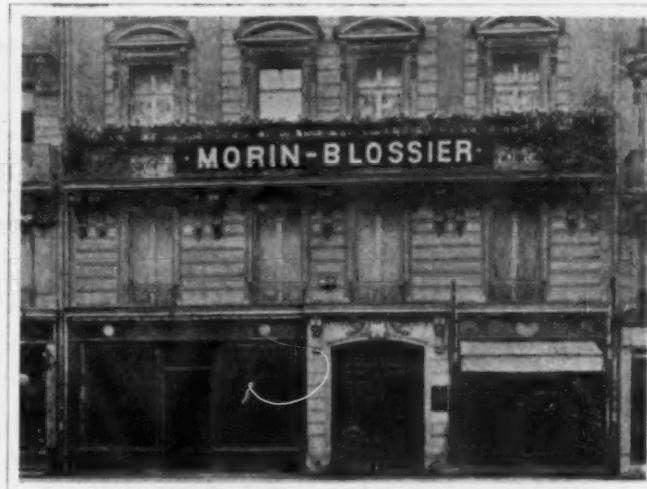
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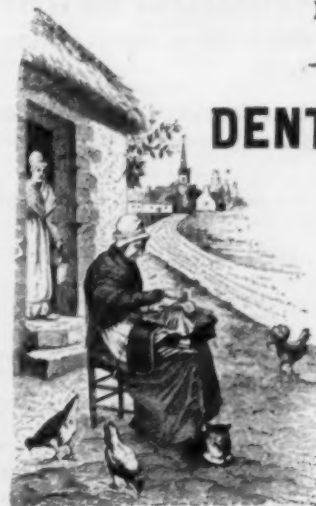


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has placed upon the market some excellent silk fabrics. There is Tussah Royal, Ottoman Royal, Ottoman Reine, all of which are unusually well adapted to drapery effects which are so much in order at present. Another weave is of a crepe like aspect and is most attractive.

Persons living at a distance from New York have come to appreciate the efforts of a certain company in giving them a reliable mail order service. By filling out an order blank with required measures and enclosing a sample from those which will be sent required, one may be completely and satisfactorily outfitted at a smaller cost than by one's own tailor or dressmaker and with a minimum amount of trouble.

Beautiful lamp shades in art effect have been received at a Broadway Oriental shop, and they are being offered for only \$2.97. On another floor there are some more of those beautiful embroidered waist patterns in both silk and linen.

It may be desirable to have a last year's straw hat re-colored or freshened for this season and a dyeing establishment guarantees to do this in a satisfactory manner. If the color of straw procurable at the shops does not just match the gown, it is good to know, that it, too, may be dyed to the right tint.

Among the many treatments for the hair that are winning favor is the dry shampoo, which with the aid of two or three of the powders prepared for this purpose now on the market, is extremely efficacious as well as sanitary. The use of the powder removes any oily super-

fluity, dust or dandruff, and as the necessity of dressing the hair, as after the ordinary shampoo is eliminated, it is especially convenient for the artist who is forced to travel much.

QUERIES.

M. G., Omaha, Neb.—Will you please send me the address of the persons who handle the rubber corset you describe in *THE MUSICAL COURIER* of February 24 as I wish to learn more concerning these garments. I find your column a most welcome and interesting addition to *THE MUSICAL COURIER* and wish you lots of success. Thanking you in advance for your kindness.

The address of the person from whom you can obtain full information for the asking has been sent you.

M. D., New York.—Kindly let me know the address of the shop where the lantern mentioned in *THE MUSICAL COURIER* of March 3 can be purchased for \$1.97.

The information has been sent you.

H. L. W., Boston.—I have suffered somewhat of late from an irritation of the throat, not very severe, but very annoying, especially at practice. I know there are numerous tablets, troches, etc., advertised to relieve this condition, but I would like your recommendation before making a selection.

I am glad to receive this query as I do know of a very efficacious remedy. It is an antiseptic pastille of English origin, but easily obtained in this country, and singers, actors, and others compelled to make much use of their voices have found them very beneficial. I have sent you the name and the address from which you may obtain them.

R. W. S., York, Pa.—Is any but the silk hat correct with the frock coat, and is it not proper to wear a black satin tie with full dress at a "stag" affair?

In spite of the fact that some of our Alabama and Ken-

tucky brethren assume the "slouch" hat with the frock coat, the silk hat is its only proper accompaniment. As for the tie, whether the affair is "stag" or not, if you wear evening dress a white tie goes with it. If you must have a black tie, wear a Tuxedo coat.

N. A. T. S. Elect Greene as Chairman.

At the special meeting of the National Association of Teachers of Singing, held at Steinway Hall, Tuesday night, March 9, Herbert Wilber Greene was elected chairman of the Executive Board to succeed Hermann Klein, who resigned much against the wishes of his colleagues. The other elections last week to the Executive Board included: Adele Lacie Baldwin, Clara Bernetta, Walter L. Bogert, S. C. Bennett, Dr. Carl Dufft, Clara Kalisher and Louis Arthur Russell. These new officers with Madame von Klenner, Presson Miller, Anna E. Ziegler and Wilford Watters constitute the reorganized board. Madame Ziegler is the treasurer and Mr. Watters the secretary.

Carl Recital at Church of the Ascension.

William C. Carl has been engaged to give an organ recital in the Church of the Ascension, Fifth avenue and Tenth street, Thursday afternoon, March 25, at 4:45 o'clock, assisted by André Sarto, baritone. The recital will be free to the public. Mr. Carl is in the West this week, and tomorrow evening (Thursday) will inaugurate a new organ in Wilkinsburg, Pa. (a suburb of Pittsburgh). Mr. Carl has prepared a special program for this event, and is accompanied by Mr. Sarto, of the Metropolitan Opera House.

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BERTA GROSSE-THOMASON'S Morristown, N. J., class of piano pupils met recently at the fine home of Dr. Owen, 16 Franklin place. The players were: Margaret Hoffman, Horace Henriques, Cassie Henriques, Louise Hoffman, Ruth Fiske, Grace Rogers, Marion Wiedner, Effie Douglass and Marion Swords. These young pianists contributed a delightful program for the guests, from the works of Mendelssohn, Schutt, MacDowell, Gade, Kohler, Schwalm and Bach-Saint-Saens. Madame Thomason includes the elite families among her Morristown clientele. Her piano school in Brooklyn, N. Y., has its largest enrollment of pupils.

ALICE FABER, a singer, pianist and teacher of Rochester, N. Y., is using her influence to bring many of the best artists to her city. Mrs. Faber teaches both voice and piano, and she has been equally successful in both branches. She has studied with some of the best teachers in New York. This clever and accomplished woman is the daughter of David Herron, a lawyer of Canandaigua, N. Y. The family is of an old New England stock. Miss Faber's father is a lineal descendant of Governor Bradford, of Plymouth Colony. The newspapers of Rochester report Mrs. Faber's pupils' musicales, and judging from the programs they are superior to most students' affairs.

EDWARD HAINES WASS is visiting choirmaster of Christ Episcopal Church, Gardiner, Me.; First Congregational Church, Gardiner, Me., and the First Congregational Church, of Brunswick, Me. In Christ Church choir there are thirty voices, and in the First Congregational Church of Gardiner, fifty voices, and in the Congregational Church, of Brunswick, seventy-five voices. Mr. Wass has been for five years conductor of the Cecilia Club, at Augusta, Me., and in addition to these duties is a musical director this year, by training the Bowdoin College Glee Club. He teaches piano, organ, voice and harmony. Mr. Wass studied for a time with Everette E. Truette, whose organ recitals in Boston and vicinity have attracted much interest. Later, Mr. Wass studied harmony and composition at Harvard University, under the late John K. Paine. He has filled the position of organist in several other prominent New England churches.

MYRTLE C. PALMER gave an organ recital at Converse College, Spartanburg, S. C., on Washington's Birthday. She played the Guilman sonata, op. 61, No. 4; the Bach toccata and fugue in D minor, and works by Chaffin, Wolstenholme, Stebbins, Thomas and Carter.

MARIE STEWART WHIGHAM, of Portland, Ore., has introduced a number of fine voices in the Far West during the past year. Mrs. Whigham includes among the young singers who studied with her William Lai, a Chinese youth, who has a beautiful voice of rare quality and who sings with real artistic feeling. Mrs. Whigham is an Englishwoman of Scottish and French ancestry, and her musical education began in her childhood in her native country. She studied piano with Sir Robert Stewart, of Trinity College, Dublin, and Sir Jules Benedict, of London. She studied voice culture with Joseph Robinson, in Dublin, and with William Shakespeare and Alberto Raudegger, in London. Before coming to this country, Mrs. Whigham was the soprano soloist in several of the prominent churches in Britain, including the City Temple Congregational Church, in London; St. Giles Cathedral, Edinburgh, and the Ferie High Church, Edinburgh.

MUSICAL enlightenment is being carried into some of the smallest towns in the United States by clever women, trained by the leading musical schools. Among those doing excellent work is Spicie Belle South, of Jett, Ky. Miss South studied for three years at the New England Conservatory of Music in Boston, and she regards this institution as one of the best. Her teachers were: (piano) Charles Dennee, (singing) Augusto Rotoli, and his assistant, Miss Woltmann. Later she had a year's course in singing with E. Presson Miller in New York. In theory, Miss South had the good fortune to have such masters as Louis C. Elson and Benjamin Cutter. Daughters of the best families in Kentucky are included among

Miss South's pupils, and are being benefited by her intelligent and thorough training.

EDWARD KREISER, one of the leading musicians of Kansas City, Mo., is organist and choirmaster of the Grand Avenue Methodist Episcopal Church, and the Jewish Temple, and he is the musical director of the Apollo Club, of his city. His organ recitals are well attended, and are very instructive to the army of students who flock to hear him play. Mr. Kreiser is also a very successful pianist, and one of the very successful teachers of his State. He has been teaching piano and organ for more than twenty-three years in Kansas City. Nearly every organ position in the city is filled by a Kreiser pupil. This master has studied with Moszkowski and Guilman in Paris, and the late Frederick Archer was also one of his teachers. Mr. Kreiser is frequently called from home to give organ concerts in other cities.

ANNA C. TJADEN, one of the successful vocal teachers in Peoria, Ill., was thoroughly trained as a pianist. This should make her vocal teaching all the more thorough. Miss Tjaden includes among her teachers August Weber and the late Dr. Robert Goldbeck. As a girl, Miss Tjaden lived in Omaha, where she studied for a time with Hans Albert, at one time concertmaster for the late Theodore Thomas. Miss Tjaden acted as accompanist for Madame Donnelly, a vocal teacher, who was a pupil of Francesco Lamperti and Madame Marchesi. She studied singing for five years with Madame Donnelly, and then acted for two years as her assistant teacher, before opening her own studio. Miss Tjaden teaches the Lamperti method, believing that there is none better to train, develop and preserve the voice.

MARLEY RUSSEL SHERRIS, a baritone of Toronto, Canada, is organizing a class which he will teach during this year. Mr. Sherris was formerly soloist at the St. James Square Presbyterian Church, of Toronto, and from there he went to the Carlton Street Methodist Church, where he was the choir director, and now he is at the First Church of Christ Scientist, which is said to be one of the best solo appointments in the city. Mr. Sherris accepts engagements in oratorio as well as concerts and recitals. He himself is a pupil of Robert Stuart Pigott.

W. OTTO MIESSNER, supervisor of music in the public schools at Connersville, Ind., has a studio in the Heineman Building, where he teaches voice, piano and harmony. Mr. Miessner's cantata, "Christus," was sung by the choir of the First M. E. Church, where he is choirmaster. His varied musical activities this season include also the performance of the "Japanese Girl," an operetta by Charles Vincent. This was given by the High School Girls' Glee Club, assisted by the High School Orchestra, Military Band, and High School Mandolin Club. Besides "Christus," Mr. Miessner has composed a religious work, "Resurrection"; "The Queen of May," a children's cantata, and a series of song cycles for children. He has studied with teachers in New York, Washington and Cincinnati. His masters include Frederick E. Bristol (vocal), Frederick J. Hoffman (piano), and A. J. Goodrich (harmony, composition and counterpoint).

JESSAMINE HARRISON-IRVINE, pianist and director of music at St. Mary's Hall, Burlington, N. J., is a worthy pupil of Godowsky, Joseffy and Moszkowski. As usual, she spent last summer abroad studying. Mrs. Irvine's recitals are always instructive to pupils and never fail at the same time to delight music lovers. Her interpretations are sympathetic, and, moreover, she makes the thoughtful realize that piano playing is an intellectual, as well as artistic endeavor. Few who hear Mrs. Irvine fail to note that she is a player whose programs are never too long, and never lacking in symmetry and musical interest.

THE Stewart Orchestral Club, of Oakland, Cal., Alexander Stewart, conductor, which gave its first concert in January, with such great success, is now rehearsing for its second concert to be given either the last of April or the first part of May. Among the compositions in rehearsal for this concert are: Schubert's symphony in B minor ("Unfinished"); two "Military Marches" by the same composer; "Walther's Prize Song," from "Die Meistersinger," transcribed by Wilhelmj, solo part played by four violin soloists, with orchestral accompaniment; Massenet's beautiful string orchestral piece, "Le Vierge," with cello solo, and Suppe's overture, "Light Cavalry." The orchestra has received several valuable acquisitions to its active membership since the first concert, and it is expected that its full playing strength will average about forty-five players at the next concert. A large and constantly growing list of associate members shows the deep interest felt by the public in the welfare of this newest among the musical societies of Alameda County. Mr. Stewart is one of the most active and conscientious musicians in the Far West and he gets results because he

is a hard worker in the cause of good music. Mr. Stewart's able conductorship of the fine choir of the First Congregational Church, in Oakland, has placed that body of singers in the foremost ranks of Western church choirs. He is one of the strongest rivets in the musical advancement of glorious California.

THE faculty of the Miami Conservatory of Music, at Miami, Fla., gave a successful concert at the Fair Building, Thursday evening, March 4. The program was contributed by Mrs. Franklin Coleman Bush, violinist; Eleanor Corson Percy, soprano, and Franklin Coleman Bush, pianist, and these were assisted by Mrs. F. B. Brown, pianist, and W. C. DeGarmo, violinist. Mr. and Mrs. Bush played the Grieg sonata for violin and piano in F major; Miss Percy sang songs by Fontenailles, MacDowell, Nevin, La Forge, Franz and Johann Strauss. As violin solos, Mrs. Bush played: "To a Wild Rose," MacDowell-Hartmann; dances from "Henry the Eighth," German; "Serenade," by Drdla; "Mazurka de Concert," Musin. Mr. Bush played piano numbers from the works of Rubinstein, Scriabine, Sauer, Raff, and Schubert-Liszt. Mr. and Mrs. Bush and Mr. DeGarmo united in the performances of the largo from Bach's D minor concerto, and the Moszkowski suite for two violins and piano.

A MUSICAL MONTH IN CHARLOTTE, N. C.

CHARLOTTE, N. C., March 4, 1909.

February, 1909, was an unusually musical month for Charlotte, N. C., there having been a number of pupil recitals at the colleges, as well as faculty concerts and artist recitals. Among those deserving special mention was the performance of "The Daughter of Jairus," by Stainer, at the First Presbyterian Church, by the choir, February 7. The soloists were: May Penfield, soprano, and Cyril Baxtresser, tenor. The arias were sung by each artist in a very creditable manner, especially "My Hope Is In the Everlasting," by Cyril Baxtresser. The solos of May Penfield were mostly recitative, but in the last one, which called for pathos and dramatic effect, she excelled. The organ effects were brought out in a highly artistic manner by Joseph H. Craighill.

Frederick Blair, cellist, and local artists, gave a fine concert under the auspices of "Treble Clef." The Treble Clef concert, given in Hanna Hall, on the night of February 23, was very successful. This was the initial appearance of Mr. Blair to a Charlotte audience, and his work sustained the reputation he has achieved. Mr. Blair is a Boston artist, and is known best through his identity as manager and leader of the Schubert String Quartet, a very excellent organization. The first number on the program, "Variations Symphonique," Boellmann, was decidedly the best number. Joseph H. Craighill, pianist, played in good style the etude in F sharp, by MacDowell, and received warm praise upon his success from the numerous musicians of the city after the concert. The opening chorus, a triple sextet of the treble clef choral, "June Days," accompanied by Sallie Dixon, at the piano, with violin obligato played by Miss Chappelaer, was a charming initial number. The singers were in good voice, and reflected much credit upon the directorship of Mrs. A. D. Glascock.

February 25, the piano pupils of the Presbyterian College gave a recital, which reflected credit upon the director, Henry Anderson. These recitals are intended for the cultivation of ease, and confidence on the stage as well as the real value received from hearing one another's ideas and interpretations of the different members of the music class. These recitals occur usually on Wednesday and Saturday afternoons, and include the department of expression, under the capable direction of Miss Blair. The concert etude in F sharp, by MacDowell, was well played by Myrtle McRae, a talented and serious pupil of the college.

An effort is being put forth by the Greater Charlotte Club to have band concerts in the parks throughout the summer months, which, if successful, will mean a great deal for the thousands of people who cannot afford to leave the city.

Charlotte music lovers are looking forward to the performance of the "Crucifixion," which is to be given by the choir at St. Peter's Episcopal Church Sunday morning, March 7. The choir will be augmented to sixty voices and Henry Anderson will be the organist and director.

Constantino, of the Manhattan Opera, will create the chief tenor role in Bilbao, Spain, next autumn of a new opera, entitled "Vilfredo," by Pietro Vallini, of this city. The libretto is by Rafaelo Melani, a popular Italian dramatist.



MINNEAPOLIS, MINN., March 13, 1909.

The Dr. Ludwig Willner recitals Monday and Wednesday evenings in the Y. M. C. A. auditorium were the most interesting features of the week's music. We have to thank Fraulein Schoen-Rene, for it was she who brought the great German lieder singer here. There was not much of an audience for the first concert, but for the second recital the hall was well filled, and should Dr. Willner appear here again, it is almost a sure thing that he would fill the Auditorium. At the second recital, every one who makes any pretensions in music was to be seen in the audience, and the enthusiasm which Dr. Willner evoked from first to the last was something remarkable. Dr. Caryl B. Storrs, musical critic of the Tribune, had this to say:

Dr. Willner moves the emotions irresistibly; one shudders at his "Doppelgänger," shivers at his "Erl King," laughs at his "Rat Catcher," and sinks to the sodden sullen depths of Strauss' terrible "Stonchrecker," and thrills with the love fervor of "Cécile." But one listens vainly for a tone of pure music and wonders if this marvelous actor would engender, in the creators of these triumphs of tonal romance, feelings of unalloyed pleasure and satisfaction.

Stuart Maclean, critic of the Journal, says:

But the more one studies Willner the more one is persuaded that his work as it is offered in the form of finished product contains little of the hit or miss. In the last lines of Rubinstein's "Der Asra" he demonstrated the possession of a big, warm, powerful voice, the voice of the singer, smooth and resonant as the singer is, only to sacrifice its singing to its effect in such songs as Hugo Wolf's "Der Tambour," or to combine the two magnificently in the grim mockery of Sinding's "Ein Weib."

There were few in his audiences who did not enjoy every moment of the recitals.

Sibyl Sammis and Henry J. Williams were the soloists at the "pop" concert last Sunday, and with all due deference to the ladies and to such an admirable singer, as Miss Sammis, it must be said that Mr. Williams carried off the honors of the occasion. Mr. Williams is the harpist of the orchestra, and has not been heard very often since he came here, but that he is popular was evident from the ovation which he received Sunday. He played the Zabel concerto, and gave the audience some idea of the powers of the instrument over which he presides. It is often said that the harp is limited in its capacity for producing music, but under the hands of such a master as Mr. Williams it seemed as if there was nothing in the way of technical difficulties or tone color that could not be overcome. Of course we know that chromatic runs and one or two other things attainable on the piano are not for the harp, but, on the other hand, there are harmonies, and few other things attainable on the harp and not on the piano. Mr. Williams put everything possible and many things seemingly impossible into his harp playing, and carried the house by storm. He was applauded to the echo, and was obliged to respond with two encores. Miss Sammis sang "O, Priests of Baal," from "The Prophet," as her principal number, and three songs with piano for her second number. These were "Ecstasy," by Walter Rummel; "Charity," by James MacDermid, and "Your Kiss," by John Thompson. Margaret Gilmor played her accompaniments. The orchestra was heard in D'Albert's overture, "A Carnival in Padua"; "Divertissement," from Massenet's "Les Erimyces"; the "Candle Dance," from Rubinstein's "Feramors," and five numbers from Elgar's suite, "The Wand of Youth." The Elgar suite grows in favor the more it is heard, and it was certainly heard to good advantage in this concert. But probably the gem of the program was the Massenet number, and it was played with a delicacy and finish that made it especially enjoyable. The Schubert "March Militaire" opened the concert, though it was not on the program, and it made some of the numbers appear a little lifeless in comparison.

The Sansone Quartet concert Tuesday evening was particularly enjoyable, because Mr. Sansone played his own concerto for the first time in this city. It is a splendid

work, beautiful in its thematic material, and worked out with a fidelity to the old school of master composition that makes it especially enjoyable in these days of tuneless, keyless music. Mr. Sansone was accompanied by strings and piano. The Mendelssohn capriccio, op. 81, for string quartet, opened the program, and the Brahms piano quintet, op. 34, closed it. The only other number was two movements of the Grieg sonata for cello and piano, played by Roberto Sansone and Mrs. Hermann Scheffer. This is the last of the chamber concerts which have been given during the winter under the auspices of the Northwestern Conservatory.

Two weeks ago the Minneapolis Symphony Quartet gave the last of its winter series of concerts. Tuesday afternoon it began with a new series of concerts in Handicraft Guild Hall, and these are under the auspices of the Woman's Club. Just how many concerts will be given has not been determined, but three at least, and probably more, depending on the attendance. The opening concert was a splendid one, and the hall was completely filled with lovers of chamber music. The program was opened by the Mozart quartet in G, No. 12, Edition Peters, and closed with the "Fantasiestück," op. 5, of Coleridge-Taylor. There was also on the program a Cherubini scherzo and Schumann's "Abendlied," arranged for quartet. The only solos were by Mr. Korb, first violinist, who played the St. Lubin "Lucia" fantasy for violin alone. He was given a loud encore, and, after much persuasion, played again. The concert was very enjoyable, and in many respects was the best given by this organization this winter.

The Euterpean Club of the University of Minnesota had another successful concert Thursday afternoon in the University chapel. The soloist was Augustus Milner, who was so favorably heard with this female organization at the Baptist Church two weeks ago. The program was very nearly a duplicate of the one given at the Baptist Church, and if possible it was better than on that occasion. Certain it is that this chorus sings with a virility that makes every moment intensely interesting. Carlyle Scott directed.

Advanced pupils of William T. Spangler were heard in recital Tuesday evening. Those appearing on the program were: Gladys Hodson, Jeanette Erickson, Sumner Engberg, Olga Hosse, Stella Reed, Alice Jones, Mabel Freedlund, Millie Rye and Lillian Wright.

Advanced pupils of the Tappan School of Music gave a piano recital Friday of last week. Those who appeared were: Mrs. E. P. Crew, Mrs. M. C. Gard, Mary Schutz, Gertrude Baird, Emma Fisher, William Schoemaker, Delmar Hills, Roy Bausserman, Joseph Goldonick and Edward Landberg. There were also numbers by the school string quartet and the school orchestra.

This afternoon the following pupils of Alma Ekstrom gave a recital: Mabel Peterson, Mabel Ewald, Ruth Fredeen, Astrid Homer, Julia Jacobson and Marjorie McFarland.

A Chopin program was given by the pupils of St. Margaret's Academy last Saturday. Those participating were Lillian Taaffe, Emma Hartman, Isabel Guertin, Katherine Pickett, Teresa Hanley, Mary Hallinan, Rose Pouliot, Mary Lane and Teresa Kennedy. OSCAR HATCH HAWLEY.

She Is Mrs. Turner.

ST. PAUL, MINN., March 6, 1909.

EDITOR THE MUSICAL COURIER:

Since Maud Powell and the Muckle girls were here a couple of weeks ago, a discussion has arisen as to whether or not Miss Powell is married. It was decided to leave the matter to you, since no one here seemed to be very definitely informed.

OSCAR HATCH HAWLEY.

Maud Powell is Mrs. H. Godfrey Turner, having, some years ago, married an English manager of that name. So far as this paper knows Mrs. Turner has never made any effort to disguise this fact and does not need to do so. She would play exactly the same as Maud Powell as she does as Mrs. Turner and, in fact, she does. If she was not with Mr. Turner when she was in St. Paul, he must have been here or somewhere where she was not, and for professional reasons it frequently becomes imperative for the husband or the wife not to sojourn in the same place together where the performance takes place.

Jomelli in Ohio.

Madame Jomelli, the prima donna, had great success at her concert in Canton, Ohio, March 10, for which she was obliged to cancel her New York recital. The following criticism is from the Canton News of March 11:

Her voice is of that delightful quality which, while possessing all the full, rich and mellow tones of the mezzo, still has the full range and ringing properties of the high soprano. One notable feature of her voice is the ease and grace with which she passes from one register to another. In this she retains volume and tone quality to a degree equalled by but few vocalists.

MUSICAL ATLANTA.

ATLANTA, GA., March 9, 1909.

At present Atlanta is suffering from musical hysteria over the coming May festival, when Caruso will be one of the soloists.

One of the best concerts in Atlanta recently was given by the ever popular David Bispham, assisted at the piano by Harold Osborne Smith.

Hunter Welsh, the pianist, played numbers by Beethoven, Schumann, Tchaikowsky, Rachmaninoff, Grieg and Chopin at a recent meeting of the Atlanta Musical Association. Mr. Welsh is a recent acquisition to the professional ranks in Atlanta. He is a former pupil of Emil Sauer and Robert Fischhof, of Vienna.

February 27, Dr. August Geiger gave his second talk before the Atlanta Musical Association on the subject: "Music and the Home." It contained many helpful suggestions. February 13 and 20 other musicians appeared before the association. On the first date Mrs. Alexander Stirling, soprano; C. E. Buchanan, violinist, Raymond Thompson, cellist, and Kurt Mueller, pianist, united in the program. On the second night, Richard Schliwen, the violinist, played numbers by Sarasate and Vicuxemps, and Lucius Perry Hills read several of his poems.

Lula Clarke King is doing much for voice culture in Atlanta, and her Studio Talks are most beneficial. An instructive feature of the last one was a talk on the "Physiology of the Voice," given by Dr. R. R. Day, formerly of New York. A group of songs by Von Fielitz was a delightful feature offered by William Tucker, who possesses a rich baritone voice, and is a pupil of Miss King.

Mendelssohn's "Elijah" was repeated March 2, with much success, J. W. Marshbank conducting.

The St. Cecilia Society, of Washington Seminary, under the direction of J. Fowler Richardson, gave a carefully prepared production of "Olivet to Calvary" at St. Philip's Cathedral February 28. The society has rehearsed for months, which alone insures good work. It was assisted by the choirs of St. Philip's and the Church of the Incarnation, and had, in all, over two hundred voices. Miss Lovelace, J. W. Marshbank and John Mullin were the soloists.

February 26 the pupils of Mr. and Mrs. Paul Schwarz-Wagner were heard in recital at the Atlanta Conservatory of Music.

The tremendous program given at the Klindworth Conservatory of Music by Mrs. Kurt Mueller is worthy of more than passing interest, and was as follows: Schubert's "Die Forelle," "Die Junge Nonne," "Rueckblick," "Fruehlingssehnsucht," "Taubenpost," "Erstarrung," "Der Lindenbaum," "Gretchen am Spinnrad," "Eifersucht und Stolz"; Schumann's "Belsazar," "Mein Garten," "Mignon," "Schmetterling," "Kinderwacht," "Zwei Zigeunerliedchen," "Schneeglockchen," "Marienwuermchen," "Fruehling's Ankunft," "Heimliches Verschwinden," "Geisternaechte, Roeslein," "In's Freie." Kurt Mueller was the excellent accompanist.

At the Klindworth Conservatory Kurt Mueller has, in a series of sonata recitals, given all of Beethoven's sonatas. They were an educational uplift.

The Schliwen String Quartet, with the following personnel, Richard Schliwen, Erwin Mueller, C. Edward Buchanan and Raymond Thompson, is filling a few dates in Georgia and Alabama.

The Dell-Fox Concert Company will appear before the Atlanta Musical Association in its clubrooms March 22.

Two violin recitals by the pupils of the Theodora Morgan Violin School were given on the afternoon of February 15 in her studio and at night on the same date in the clubrooms of the Atlanta Musical Association. The pupils appearing were Edna Behre David Love, Nellie Joe Johnson, Elliott Johnson, Alexa Stirling, Bess Wall, Grace Le Craw, Amy Webster, Marian Harlan, Ralph Le Craw, Henry Brown, Ethel Aram, Eva Maie Willingham, George Woodruff, Roy Le Craw and Margaret Lowman a pupil of Annie Thomas Anderson also Elizabeth Hancock, a pupil of Mrs. Charles P. Glover.

Mrs. Zay Rector-Bevitt presented one of her gifted pupils, Ruth Law, in a piano recital at the Atlanta Conservatory of Music February 19. She was assisted by Professor Schliwen and his son, Edgar Schliwen, and Mary Agnes Pearson, a pupil of Anna Hunt, violinist.

BERTHA HARWOOD.

GERVASE ELWES' RECITAL.

An English tenor, Gervase Elwes, presented himself in song recital at Mendelssohn Hall last Thursday afternoon in this peculiar program:

Aria from cantata, Man singet mit Freuden vom Sieg.....Bach
Since from My Dear Astrea's Sight.....Henry Purcell (1658)
Ye Bubbling Springs.....Thomas Greaves (1604)
My Love Is Neither Young nor Old.....Robert Jones (1601)
So Sweet Is She.....Avon (Seventeenth Century)
I See, She Flies Me.....Henry Purcell (1658)
Plaisir d'Amour.....Martini
Je connais un berger discret,
Sixteenth Century Bergerettes; Arranged by Weckerlin
Lisette.....Sixteenth Century Bergerettes; Arranged by Weckerlin
Auf ein schlummerndes Kind.....J. Cornelius
Wanderer's Nachtlied.....Schubert
Elselein.....Josef Giehl
Provenzalisches Lied.....Schumann
Komm bald.....Brahms
Am Sonntag morgen.....Brahms
Der Kuss.....Brahms
Salamander.....Brahms
Wir Wandelten.....Brahms
Auf dem Kirchhofe.....Brahms
An die Tauben.....Brahms
Botschaft.....Brahms

Mr. Elwes, jovially bald headed, seems a pleasant sort of person on the concert stage, but it is not quite clear why he elected to come such a great distance for the purpose of bringing himself before our public in song recital—a public that has been enjoying all winter the rare lieder art of a Dr. Wüllner, and is familiar, too, with the uplifting vocal ministrations of David Bispham, for instance, to mention only one singer out of a long array of male and female artists who might here be catalogued as belonging to New York's deservedly popular song recitalists.

To begin with, Mr. Elwes' vocal limitations are of such an order that his singing must perforce lack all semblance of color variety and contrast. He seems to be afflicted with a trouble common to many singers not of the highest class, namely, inability to retain mellowness and sympathetic quality of tone when using more force than a very restrained and careful mezzo voce. It is apparent to every student of singing, after considering the criticism just made, why Mr. Elwes selected the unusual program he put forth. It is well calculated to cover up as much as possible a deficiency of which he personally cannot by any chance be ignorant. When singing continentally and in songs requiring gentle or only mildly emotional expression, the Elwes voice falls agreeably upon the ear, but the moment the delivery requires a little more stress of sentiment or greater output of tonal emission and dynamic variety, the singer's organ shows signs of rebellion, becomes pinched, glassy, and hard in quality, and takes on a generally unmelodious and even distasteful character.

Unfortunately, Bach's muse refused to keep within parlor pitch all the time, and therefore any attempt to make it do so robs the master's measures of much of their inherent vitality and power. The Elwes singing of Bach was unsuccessful for that reason, and did not in the remotest measure reach the solidity and sonorous conviction of utterance required. A Tosti voice cannot hope to do

justice to Bach cantata music. The style, too, was small and utterly devoid of authority.

The five old English songs, all politely sentimental, formed the best part of Mr. Elwes' work, and he seemed most at home in them. Two would have done as well as five, however, as the group revealed little variety in manner and method of treatment.

The French songs had charm in their interpretation, but left much to be desired in regard to diction—and, after all, the French will tell you that their songs cannot be sung well or even correctly without almost perfect diction.

It was in the German section of the program that Mr. Elwes' shortcomings produced the most unsatisfactory results. Cornelius, Schubert, Schumann, Brahms, all were sung alike, as though the texts had only one meaning and their composers only one way of treating them. The ideal and purpose of the German lied has been too often described and is too well understood in this country to need any further exposition in this review, and therefore it will be clear to MUSICAL COURIER readers what is meant when the objection is offered that Mr. Elwes seemed to have neglected the intimate study of the texts and their detailed relation to the music, and to have omitted in his own mind the formation of a definite pictorial and musical characterization before he ventured upon his purely superficial presentation of words pronounced with palpable conscientiousness and melodies sung with the sole view of exposing their tunelessness. There are amateurs in New York—and this statement can be proved—who could give Mr. Elwes lessons in the proper interpretation of German song.

Brahms' "Der Kuss," "Auf dem Kirchhofe" and "Am Sonntag Morgen" were particularly noticeable examples of the English tenor's complete artistic misconception and lack of vocal color and dynamic resource. The effect of the entire recital was one of monotony and imbued the discriminating listener with a strong sense of the performer's studied artificiality and his consistent and successful attempt to stay within the very limited boundaries of the things he could do well. The entertainment he gives is suited eminently to a small room and to audiences of small artistic requirements, but with a large love of afternoon tea.

Carl's Seventeenth Anniversary.

Spohr's oratorio "The Last Judgment" was sung under the direction of William C. Carl last Sunday evening in the Old First Presbyterian Church. The work was beautifully sung by the choir, and many artistic effects produced in its rendition—notably the stirring chorus, "Destroyed Is Babylon," was given with great dramatic intensity, as well as the familiar "Praise His Awful Name," which was sung with massive effect under Mr. Carl's leadership. The solos were rendered by the regular quartet—Cora Eugenia Guild, soprano; Elizabeth King, contralto; Edward W. Gray, tenor, and André Sarto, baritone. The day was the seventeenth anniversary of Mr. Carl's occupancy of the position of organist and choir-master at the "Old First" Church, and the popular organist was the recipient of many congratulations from his friends.

Later Lincoln News.

LINCOLN, Neb., March 10, 1909.

The first of a series of Vesper Services was inaugurated at the University Friday, February 26.

The "Lento" from Reinecke's "Manfred" was given by the string quartet and pipe organ, as was also the andante from Schubert's "Unfinished Symphony." The university chorus sang "Sing Alleluia Forth," by Schaecker. The genial supervisor of music at the university, Mrs. Raymond, presided at the organ.

The Chopin centennial was celebrated at the Wesleyan Conservatory of Music with a program of the master's works. The feature of the evening was the playing of Zoe Glidden, class of Mary Alene Smith. Miss Glidden distinguished herself in the E minor concerto, and was ably supported by the school orchestra, under the baton of Mr. Upton.

A Lincoln friend of Emma Farrow is in receipt of a letter from that young lady, who is at present studying with Henry Eames in Paris, France. Miss Farrow writes that she is charmed with Paris and likes Mr. Eames' instruction better than ever. The friends of Mr. Eames should read the Paris items in THE MUSICAL COURIER, where the activities of that master appear from time to time.

The University String Quartet played the last three movements from Mendelssohn's quartet, op. 12, at convocation, March 4.

The rehearsals for the annual spring "Messiah" concert by the St. Paul's Methodist Church chorus are well advanced under the leadership of the amiable Mr. Perbasco.

The Y. M. C. A. in its musical course presented Schilke's Hungarian Orchestra at the Oliver Theater, Monday night, March 8.

The Yomarc Guild of the First Congregational Church will present Alice Widney Conant in a song recital at the Temple, Thursday night, March 11.

The second half of the program given by the Matinee Musicale at the Temple Monday afternoon, March 8, was in the nature of a Chopin memorial. Part I of the program was made up of quartets, trios and a scena, all by representative composers, while the second part consisted of seven piano numbers by Chopin, played by Mrs. Will Owen Jones.

Monday night, March 15, the Lombardi Grand Opera Company will give a performance of Verdi's "Il Trovatore" at the Oliver Theater.

Howard Kirkpatrick has recently shown the correspondent his booklet called "Applied Vocalization." Mr. Kirkpatrick has set forth some excellent ideas in his treatise.

FRANK HYDINGER.

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ST. PAUL, MINN., March 13, 1909.

The Dr. Ludwig Wüllner recitals of Sunday afternoon and Thursday evening loomed large on the horizon this week. Mrs. F. H. Snyder brought this great singer to the Northwest, and in bringing him here she earned the thanks of the community. At the Sunday concert in the Metropolitan Opera House the house was very well filled, and at the concert in the Church Thursday evening there was hardly an empty seat to be found. Of the concerts M. K. B. in the Dispatch says:

Never was an audience compelled to travel further than Dr. Wüllner's audience when it stepped from Sixth street into the midst of his song recital. For the program plunged immediately into dramatic depths and directly soared to high emotional altitudes. The effect at first was almost incongruous—quite as if the singer desired to invoke unseen dramatic aid, which, in common parlance, is known as inspiration. Whether or no his effects and poses are all calculated, matters little, so long as the man's sincerity is obvious. * * * It is plain that in Dr. Wüllner's code music becomes the servant of thought, and, if melody veils thought, then it must be thrust aside. Still he sings melodies with delicate appreciation as in Schumann's "Aufzuge," Schubert's "Erl King" and "Der Doppelgänger" were sung in traditional style, but with greater intensity than we are accustomed to.

And so nearly every one who heard Dr. Wüllner was carried away with his work.

The "Kids' Concert," as it was called, again crowded the Auditorium to overflowing, and the success was so great that some concerts for school children will undoubtedly be arranged for next year. The concert was given yesterday afternoon and the program was the same as the one last week, and it was to be noticed that many of the same children were in the audience. The number of grown-ups in attendance was also somewhat remarkable. It would not be surprising if afternoon concerts would pay if given at popular prices. Certain it is that these two concerts have paid well, the receipts being more than \$500 on each occasion.

The "pop" concert last Sunday was given in the evening instead of the afternoon on account of the Wüllner recital. Mr. Rothwell was ill and not able to be in attendance, and Mr. Madden, the concertmeister, conducted. Mr. Rothwell had an attack of gripe beginning the middle of last week, and for a time was unable to be at rehearsals. He thought he would be able to be at the concert Sunday night, but had to disappoint the orchestra and audience at the last moment as he was too weak to leave his hotel. So Mr. Madden conducted on the spur of the moment, and did the work so well that he received a veritable ovation from the audience. He is very popular with music lovers and they flock to him whether it is in concert or recital. And thus the program went off very well indeed. The orchestral numbers included the "William Tell" overture, the "Rienzi" overture, Elgar's "Pomp

and Circumstance," and three numbers from the ballet music of Gounod's "Faust."

Dr. Victor Nilsson, the impresario, received a cablegram yesterday announcing the fact that His Majesty Gustavus V of Sweden has granted leave of absence to Anna Hellstrom Oscar, soprano, and Martin Oscar, baritone, of the Royal Opera of Stockholm, for a tour of the United States this summer. This tour will begin about June 1 and continue until July 31, when Madame Oscar will appear in the Swedish Sångfest at the Yukon Exposition in Seattle. She will leave for the old country immediately after the Sångfest on August 4. Dr. Nilsson also has word that the Vendes Regiment Artillery Band, John Ekblad, director, and Hilma Mattson, of the Royal Opera of Stockholm, have been granted leave of absence and will make a tour of the United States, beginning at Carnegie Hall, April 4, and extending seven weeks. They will be heard in St. Paul.

Two conservatories of music are in process of formation here. Errico Sansone is organizing one, and Rosario Bourdon and Miss Lamberson the other. It is quite likely that both schools will be in operation by fall. Mr. Bourdon is considering the leasing of the entire upper floor of the Schiffmann Building for his school, and if he takes this the owner of the building will add another story for a recital hall.

Walter G. Logan was heard in a violin recital at the Congregational Church Tuesday evening. He was assisted by Alma Peterson, soprano; Augustus Milner, baritone, and Harry W. Crandall, organist. In the program Mr. Logan made his local debut as a composer. Mr. Milner sang two of his songs, "Love's Prayer" and "Love's Faith," and Miss Peterson sang one, "A Dream Song." Mr. Logan also played one of his compositions, "Romance." His works do not smack of modern tendencies, but are very tuneful, agreeable and enjoyable. Mr. Logan was heard in several rather light numbers, including the Musin "Mazurka de Concert." He is one of the first violinists of the Symphony Orchestra and has style and finish in his playing.

Mrs. Frank O'Meara, who has been studying in Berlin for several months, is expected home in a couple of weeks.

Students in the Central High School are hard at work on "The Pirates of Penzance," which will be given in the assembly room of the school April 1 and 2. The stage of this hall is splendid for either amateur opera or drama. It is small, but there is all the paraphernalia of the opera house and so a good production of this popular opera may be looked for. Olive Long is the director. The principals in the opera are Ralph McGilvra, Malcolm McGuikin, Howard Meyers, Stewart Irving, Ross Patterson, Blanche Durkin, Florence Dingle, Clementine Ryan, Ruth Chase, Maud Silver and Gwendolin Rees.

The Choral Culture Club has been organized in the Knights of Columbus, and is now busy with rehearsals for a public performance. OSCAR HATCH HAWLEY.

Julius Bittner's new opera, "The Musicians," has been accepted by Weingartner for production at the Vienna Opera.

KANSAS CITY NEWS.

KANSAS CITY, March 13, 1909.

The big lion in Kansas City this week is Arthur Hartmann. This artist has been feted and entertained by the elite of Kansas City and has won his audience's mind, heart and soul on every occasion where he played on this Western tour. It was so in Seattle, Washington, and the musical people of Seattle are now trying to prevail upon Mr. Hartmann to return there and accept the directorship of a symphony orchestra, which Seattle's wealthy patrons will finance. They will also erect a temple in the H. E. Orr Park, of twelve and one half acres, which will be a "Temple of Music," and the orchestra will be named after Mr. Hartmann. Mr. Hartmann will stay in this country touring until May, when he will sail for Brittany, Southern France, where he will teach all summer returning to America in October, 1910, when he will go to the Hawaiian Islands and Fiji Islands for a few concerts. In April and May, Katharine Goodson and Mr. Hartmann will combine for a few concerts. Mr. Hartmann intends ultimately to make Paris his future home. He says it was whispered in Des Moines that they intended to confer the "Doctor of Music" upon him. Mr. Hartmann, who is a Hungarian, has made some fine transcriptions of five MacDowell compositions, and they are being played all over the world. After all Mr. Hartmann's efforts to popularize the MacDowell numbers he was rightly indignant when the MacDowell Club sent him a communication informing him that for \$5 he "could join the MacDowell Club." One is privileged to say that the least the club might do would be to make Mr. Hartmann an honorary member. Mr. Hartmann feels very kindly toward Mrs. MacDowell, who gave him Mr. MacDowell's last photograph and an autographed photograph and some of the leaves from Mr. MacDowell's grave. But the MacDowell Club has shown him a lot of ingratitude considering all he has done. The one ideal of this artist is to have his own symphony orchestra and play Liszt compositions.

H. C. Feil, who has had eleven years experience teaching in Kansas, studied organ under Alexandre Guilmant, of Paris, and piano under F. A. Kern, of Chicago. Mr. Feil is organist at the Independence Boulevard Christian Church, where he holds annual recitals. He has also inaugurated a series of half hour recitals, which he gives each Sunday evening previous to the regular services and at which he has the assistance of different local artists. Mr. Feil has done quite some concert work and makes a specialty of accompanying artists either at the organ or piano.

Margaret McCann has a large and successful piano class. Her pupils have formed a "Musical Analysis Club" and give monthly recitals under the name of the above club.

The Kansas City Conservatory of Music and Art, of which J. A. Cowan is director is now in its second year. This conservatory offers courses in all orchestral instruments; a course in voice training; a department of dramatic art; and special courses in piano and organ instruction. The school has an equipment of twenty-three studios, a large recital hall and a large and capable faculty. Forty different recitals are given during the year and an orchestra of fifty members is maintained. R. E. R.

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Marguerite de Forest Anderson, Flute Virtuosa.

Marguerite de Forest Anderson is a musical genius. She plays the piano, violin and flute, and, preferring the flute, has become a virtuosa of that instrument. Besides playing these various instruments, Miss Anderson sings and composes. She has studied all of these branches thoroughly, and because of her musical erudition, the young and gifted artist has won the esteem of great musicians in all parts of the country. Miss Anderson, member of an old Southern family, showed her musical ability from childhood. When she was old enough to take up serious study she entered the New England Conservatory of Music, where she studied singing, violin and piano. Later she took up the study of the flute and resolved to devote herself to that ancient instrument. Miss Anderson went to the late Eugene Weiner, for many years a member of the New York Philharmonic Society. Mr. Weiner was, in his day, one of the best flute players in the United States. He saw that Miss Anderson was serious and also learned that she was a remarkable musician, so he consented to teach her. Her progress was rapid. From New York, Miss Anderson went to London to continue her studies with Albert Fransella, leading flutist of the Queen's Hall Orchestra, London Philharmonic Society, and other organizations.

Miss Anderson made her debut with the Queen's Hall Orchestra, under the direction of Henry Wood, playing the Mozart concerto. The London critics were unanimous in declaring Miss Anderson a player of great finish and purity of tone. She returned to America and gave a recital at Mendelssohn Hall, New York. Her program was made up of works by Bach and Mozart principally. After these successful debuts, Miss Anderson toured the Eastern States. She has played at concerts with Madame Schumann-Heink, David Bispham, Madame Jomelli, Clarence Eddy, and other artists of renown.

Miss Anderson will give a concert at Mendelssohn Hall Thursday evening, March 18, at which she will have the assistance of Rea Eaton, soprano; Percy Hemus, baritone; Ludmila Vojacek, pianist; Irwin E. Hassell, pianist, and Clarence Eddy, the great organist. The singers will be heard in four new songs by Miss Anderson. The program will include the following numbers:

Sonata, A minor.....Handel
Sanon.....Coedes-Mongin
Prayer.....Donjon
Le Papillon.....Kohler
Romance.....Saint-Saens
Sonata, Undine.....Reinecke
And four songs by Marguerite DeForest Anderson.
Zephyr's Caress (Soprano).
The Flutes of Spring (Soprano).
O. Memory (Baritone).
The Pirate Once Said (Baritone).

Some of Miss Anderson's European and American press notices will be read with interest, especially by those who may still have some doubts about a great woman flute player. Here are some opinions of the critics:

Miss Anderson is a flautiste of unusual ability. She has mastered its technical points, and, coupled with this skill, she shows that she has the temperament and the poetic inspiration of a real musician.—New York Morning Telegraph.

Miss Anderson displayed a sweet flute tone that Sembrich, Melba and Tetrazzini might envy.—New York Evening Sun.

Is a very good flutist.—New York Evening Post.

Her flute playing was a revelation in exquisite tone coloring, and the audience for the first time realized the possibilities of the flute.



MLLE. DE FOREST ANDERSON.

Her most wonderful technic was displayed in the "Butterflies."—St. John Telegraph.

Her numbers were all so fine that it was hard to discriminate—her expression and tone coloring was marvelous in "The Prayer."—St. John Globe.

Her tone is round, full and sweet. Miss Anderson plays with real finish and expression.—London Daily Telegraph.

Her command of expression was truly wonderful.—London Standard.

The rarity of a lady flautiste who has really mastered the very difficult technic of the instrument, and the admirable feeling and taste of her playing, earned her much enthusiasm from a large audience.—London Times.

Her tone is soft and refined. She displayed her round diaphragm tone and digital dexterity in the Bach suite.—London Morning Post.

The program was varied and included Mozart's concerto in G and Madame Chaminade's recently orchestrated concertstück in D.

works which afforded Miss Anderson opportunities to display her skill.—London Daily Chronicle.

Both in style and tone her performance was admirable.—London Daily Graphic.

Miss Anderson has considerable technical command over her instrument. Her tone is rich and mellow.—London Daily Mail.

Good Concerts in Hartford

HARTFORD, CONN., March 12, 1909.

What proved to be, thus far, the musical event of the season was the appearance here last Wednesday, March 10, of the Metropolitan Opera Quartet—Bonci, Rappold, Flahaut and Witherspoon. If, as has frequently been reported, the attendance at these concerts serves as a measure largely by which to determine the musical taste of a city, then Hartford can indeed take high rank, for these artists appeared before an elegant and representative audience that completely filled the theater and manifested an enthusiastic appreciation of the fine quality of the offerings.

Katharine Goodson provided a most enjoyable evening in piano recital at Unity Hall Tuesday, March 9. The artist was accorded a most cordial reception, and in response to the demands of the audience was obliged to repeat several of her numbers. Her program included: Schumann's "Fantaisiestücke," op. 12; Schumann "Novelletto," in E major; Grieg sonata, in E minor; Chopin nocturne, in G major; two Chopin waltzes, A flat and D flat; Chopin ballade, op. 47; "Romance," by Sibelius; "Humoresque," Tschaikowsky; "Aeolus," Gernsheim; "Rigaudon," Raff, and Liszt's twelfth "Hungarian" rhapsody.

The coming week is full of promise for several musical treats: Tuesday, our own ambitious organization, the Hartford Philharmonic Orchestra, and last, but not least, the Boston Symphony Orchestra; both these latter for the last time this season.

Every city boasts more or less of its musical societies, organized and developed for the furtherance of the art, and Hartford is, perhaps, more fortunate than some in having the Musical Club, an organization enjoying the support and patronage of the city's foremost social leaders, notably Mrs. Charles Dudley Warner and Mrs. A. J. Welch, and to the club much is due for the many musical feasts provided for the music lovers of Hartford.

A. DEUTSCHBERGER.

Cecil James in Albany.

Cecil James, the tenor, was a soloist in the recent performance of "Elijah" in Albany. What the local critics thought of him is set forth in the following paragraphs:

Mr. James sang with exceeding temperament and was admirable in all of his solos.—Albany Times-Union.

To the well-known aria, "If With All Your Hearts," as well as the recitatives, less familiar, Cecil James with his powerful and pleasing voice did full justice.—Albany Evening Journal.

The tenor parts were sung by Mr. James, whose impressive solo, "Ye People Rend Your Hearts" and "Man of God Now Let My Words Be Gracious in Thy Sight," showed the strength and vital character of his voice.—Albany Argus.

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What the Jury Thinks.



The originals of these extracts are always to be found on file at the respective newspaper offices.

"Madam Butterfly," March 5

New York American

Grassi's voice has sometimes an unpleasant nasal quality.

New York Tribune

Destinn dwarfed Grassi in every respect.

The Evening Post.

In appearance and action Destinn is almost grotesquely un-Japanese, and thus mars the illusion of an opera which depends for its success quite as much on the pathetic play on which it is based as on the music.

New York Tribune

He has a pure and pleasing voice.

The Sun.

Grassi was aroused by Destinn to unwonted effort.

The World.

Emmy Destinn's Cio-Cio-San in Puccini's "Madam Butterfly" is one of the most moving impersonations upon the contemporary stage. By the beauty and art of her singing and by the eloquence and pathos of her acting she lifts the simple, loving, trusting little Japanese girl into a commanding place among the heroines of romance. Her personal triumph last night at the Metropolitan Opera House—crowded as if Caruso were singing—was unmistakable and thoroughly deserved.

Philharmonic Concert, March 5.

The Sun.

The slightly increased tempo of the funeral march (Beethoven's "Eroica") is something for which the great length of the movement offers no small extension.

The New York Press

The veteran Russian (Safonoff) is fond of slow tempos, but they are almost invariably justified by the definite results he obtains.

"Parsifal," March 6.

The World.

In the flower garden scene a gaping hole thirty feet long by five feet wide was inadvertently left open in the stage.

The New York Press

There, in the foreground gaped a ditch about two yards wide, and stretching almost all the way across the stage.

"Louise," March 6.

New York Tribune

The representation that yesterday's audience witnessed was one of the most satisfying yet to be recorded.

New York American

There have been better interpretations than yesterday's. Many important details were neglected.

New York Tribune

Campanini and the orchestra gave of their best.

New York American

Neglect was shown throughout in the comparative roughness of the work done by the orchestra.

The World.

Miss Garden, sparing herself not at all, with a performance of "Salome" in the evening before her.

New York American

Mary Garden appeared twice at the Manhattan Opera House on Saturday, in the afternoon as the heroine of Charpentier's "Louise" and in the evening as the boy monk in Massenet's "The Juggler of Notre Dame."

Tschaikowsky Cycle, March 7.

New York Tribune

The valse and the elegie (Suite, op. 55) seemed very persuasive and sincere as Damrosch played them yesterday, and full of melody. The performance revealed as nothing else has done better this season the superb strength and beauty of this string choir.

The World.

The valse moved rather heavily and ever roughly in places, while the elegie was hardly deeply elegiac. . . . At times the strongly marked rhythms so characteristic of Tschaikowsky seemed to halt and balk in Damrosch's hands.

"Rigoletto," March 8.

The Sun.

Tetrazzini exercised especial care.

The World.

Her runs, and trills, and sustained notes were never so brilliant.

The New York Times.

Constantino was not in best voice.

New York Tribune

The Duke (Constantino) seemed to have got to level again and sang his "La donna e mobile" with his

The Sun.

The audience was one of moderate size.

The Sun.

The audience was one of moderate rapture.

The World.

Jörn added to his vogue by his poetic and manly characterization of Des Grieux.

New York Tribune

There was a fitful performance of "Manon."

The Evening Post.

Farrar was in good voice, and enchanted the audience with her beautiful and expressive singing.

"Manon," March 8.

usual charm and beauty of voice, with never a quaver or trace of the fickleness that may be considered inherent in womankind and tenors.

THE NEW YORK HERALD

The audience was large.

The Evening Post.

Farrar enchanted the audience.

The New York Press

Jörn's Des Grieux suffered from a strain of sentimentality not exactly Gallic.

The Evening Post.

Another excellent performance of "Manon" was given.

The New York Press

The quality of her voice hardly enchanted the ear, particularly in her high register, which was penetrating. Miss Farrar gave the most satisfaction in "Adieu, petite table," though the pathos she tried to infuse into her singing did not ring true.

Kneisel Quartet, March 9.

The New York Times.

The octet may well be ranked among the living works of Mendelssohn's composition in freshness and beauty.

The Sun.

The fifth evening concert of the Kneisel Quartet took place last night at Mendelssohn Hall with the customary meteorological accompaniment.

The World.

The octet is so infrequently performed that it had practically the effect of a novelty, doubly so because it is not written in the usual Mendelssohn strain.

New York American

The piano part of the Corelli sonata (played by Lillie Sang-Collins) was nearly always too loud. She forgot to keep in the perspective, and seemed determined, at times, to step prettily nearly out of the frame.

The Evening Post.

The Corelli sonata has no particular individuality.

New York Tribune

The Mendelssohn octet sounded older than anything else on the list. . . . The andante, even when performed as well as it was last evening, seemed modelled in too low a relief to be sufficiently detached from its arabesque background.

"Tannhauser" (Benefit), March 9.

New York American

The sum realized for the German Press Club had not been computed.

The World.

The net receipts were \$5,200.

"Trovatore," March 10.

The World.

Madame Adaberto has a good voice, large, full and sweet, which she uses with skill.

The New York Press

To be sure, her deep register is not full and rich, and her middle register is peculiarly uneven, but her high notes are large and powerful. This soprano indulges in many of those peculiarities of tone emission which are favored in Italy, but not in Northern America. She is fond of emitting tones made strong and effective by a process of vocal bleaching, but which thereby are robbed of much quality. Moreover, her breathing and her phrasing last night did not reveal great skill or musical taste. Madame Adaberto as an artist seems somewhat crude, a criticism applicable both to her singing and her acting.

The New York Press

Adaberto could not complain of her reception, which sounded enthusiastic.

The Sun.

Adaberto's singing aroused no great enthusiasm.

Musical Art Society, March 11.

The New York Press

In Bach's concerto grosso No. 2, the solo players included David Mannes. . . .

The Sun.

David Mannes, who was down on the program for the solo violin part, did not appear.

The Sun.

The Palestrina "Adoramus te" was not given in a manner worthy of the traditions of the society.

The New York Press

Palestrina's "Adoramus te" revealed the powers of the society to great advantage.

New York Tribune

The climax in this ecclesiastical portion of the evening's entertainment was reached in Professor Parker's noble composition, to enhance the effect of which Dr. Damrosch enlisted at least a hundred and fifty voices from the Oratorio Society to swell the finale. The result was such as to set the pegs for high enjoyment all the rest of the evening.

The Sun.

Nothing except volume was gained by the employment in the finale of a choral force from the Oratorio Society.

New York Tribune

The second part of the program was given over, as usual, to an instrumental number. Here there was a disappointment. The composition was Bach's concerto grosso in F—the second of the Brandenburg set. The solo instruments are trumpet, flute, oboe and violin. But at the rehearsal Dr. Damrosch found that his trumpeter was incapable of coping with the difficulties of the composition, and he made use of a clarinet instead. The substitution was not successful.

The Sun.

The concerto performed last night, that in F major, was written for trumpet, flute, oboe and violin, with the accompaniment of strings, reinforced by a harpsichord. The edition used last night, that of Herman Kretschmar, recognized the difficulty of finding players in these days for Bach's trumpet parts. Kretschmar edited the trumpet out of the slow movement of the composition. This alteration cannot be deemed otherwise than an improvement in view of the manner in which the trumpet is usually made to sound in works of this kind. It rarely fits into the picture at all.

The Sun.

The Bach concerto grosso is a work that in these days of psychologized composition, of soarings after the unsearchable and divings after the unfathomable, comes upon the spirit like the evening spell of Lake Garda. Fresh, sweet, unaffected and yet filled with the riches of an inexhaustible art, this music lives beautifully on, a thing of undying joy in the midst of a world disturbed by "Salomes" and "Molochs," "Le Villis" and "La Wal-

The World.

The quaint archaic flavor of this composition, with all the true Bach spirit and swing, makes it interesting as a sort of museum piece, but hardly attractive to ears attuned to "Louise" and "Salome." The second movement, with its suspensions and prepared dissonances, sounded almost harsh.

lys"; and it will continue to live and shed happiness into thousands of hearts long after these pretentious pieces of bizzarrie are lying on the dust heap.

The New York Times.

There was a setting by Sir Edward Elgar of verses by Byron, "Deep in My Soul," in which he has obtained striking effects in adventurous harmonies.

The New York Times.

Elgar's "Deep in My Soul" is a lovely part song.

Gervase Elwes Recital, March 11.

The New York Press.

He revealed a lyric tenor voice beautiful in quality.

The Sun.

His German songs were intelligently sung.

The World.

His program included a Bach aria sung in a way that showed him familiar with the best traditions of the oratorio's style of singing.

New York Tribune.

His voice is veiled; it lacks vibrancy, resiliency and penetrativeness.

The Evening Post.

Our New York climate has evidently played havoc with his vocal cords, for his voice was quite hoarse in some parts, noticeably in the lower notes of the upper register.

The Sun.

In a group of English songs, the tenor was heard to much better advantage.

New York Tribune.

He was more satisfactory yesterday in the older com-

The World.

The modern third part contained a doleful part song by Elgar.

New York Tribune.

It is a study in strained harmonization.

The Sun.

His voice is inclined to be hard and thick in quality.

The New York Press.

Particularly in the German songs he showed either ignorance of their meaning or

New York Tribune.

We fancy he will be found more effective under conditions like those which prevailed yesterday than under those which will be imposed on him by participation in performances of oratorio.

The World.

He has a voice of sterling quality, clear, round and true.

The World.

Mr. Elwes has a smooth, sweet tenor voice, of pleasant quality, which he uses with much taste and fluency, though his high notes sounded at times somewhat forced. He has also a mezzo voice quite unusually flutelike and artistic.

The Evening Post.

In reality Mr. Elwes is not a tenor, but rather a high baritone.

The New York Times.

Especially was the treatment of the series of

positions of the early part of the program than in the songs by Brahms, some of which would have admitted of more intensity of declamation without loss to their intrinsic musical value.

"Tristan and Isolde," March 12.

The Evening Post.

He gave a varied but not very interesting program.

The New York Press.

As always Mahler's reading last night was that of a great conductor. But, somehow, it seemed more desiccated of sensuous appeal than usual. It is all very well to reduce the volume of sound emitted by the orchestra so as not to overweight the singers' voices. But Wagner's score is sensuous from beginning to end and it is a distinct misinterpretation to reduce its passionate throbbing to the quiet pulsing of Beethoven music. Poignancy, incisiveness, the quick, sharp stroke that cuts with a slight output of strength, may count for much, but it cannot take the place of the full blooded, hot and enormous emotionalism that seethes in "Tristan und Isolde."

The New York Press.

(See above.)

Brahms songs artistic, finished, expressing much and suggesting much.

The Sun.

Mr. Elwes' program was not constructed on altogether conventional lines and this was to the benefit of the entertainment.

The World.

Wagner, the great melodist! How long we all have been in finding out a fact now so patent. And Mahler, with consummate art, makes us feel this by removing entirely the orchestral asperities with which the average even great conductor endues the music of this master. Mahler's continence and reticence in his reading of the "Tristan" score I have heard some call emasculation. Rather, is it the height of poetic and romantic interpretation. Genuine feeling does not tear passion to tatters, or screech emotion from the house-tops with thunderous dynamics. So Mahler makes the love poem tender and inwardly inspirational rather than rugged and insistent, and the magical plastic web of closely woven melodies fairly glows and thrills and throbs with human emotion under his master hand.

The Sun.

Yet it was all changed. Mr. Mahler hurled all petty restraints to the four winds of heaven and turned loose such a torrent of vital sound as he never before let us hear in "Tristan und Isolde." He has always polished to perfection the gentler passages of the score. He has kept the orchestra subject to the royal voices and adhered to a narrow but effectual range of

The New York Press.

(See above.)

The Sun.

There was an Isolde last night who may some time remember with a great glow of joy her performance of March 12, 1909. A superb, a queenly, a heroically tragic Isolde this. . . . Her Isolde seems to grow with every repetition. Can a higher tribute be paid to an artist? Her management of her voice shows increasing resourcefulness and her reading of the music added understanding. She sings all the cantilena. She declaims all the declamatory passages in a style which could not evoke hostile comment even in Bayreuth. There is in her reading of some lines of the part a directness and precision of diction which gives to Wagner's utterances the perfect value of the "speech song" conceived by him. But behind all this lies the potent spell of a beautiful artistic temperament. Her Isolde is now a majestic figure, combining superb heroic proportions with fathomless depths of tenderness. The lyric stage of today is richer for the possession of such an artist. The gallery of operatic portraits is made more splendid by the presence of this Isolde.

dynamics. But the barbaric, beating flood of the tragedy he has not felt as he did last night. Then he sent the stupendous phrases of the forte passages peeling through the auditorium in overwhelming waves of sound. The advent of Tristan became genuinely heroic; the crash of the death motive when Isolde raised the cup to her lips was cataclysmal. The upheaval of emotion at the entrance of Tristan in the second act was glorious. In short Mr. Mahler's reading last night had just those elements of power and passion which have been wanting in his previous interpretations.

The New York Press.

Miss Fremstad's Isolde did not give unalloyed delight last night. Apparently, she was trying to make experiments with her voice, and she failed. Judging from the peculiar placing of her tones, altered since her last appearance in opera, Miss Fremstad is striving to make her upper register lighter and more flexible, to give it the consistency of a lyric soprano. If she succeeds in so doing it may be to her advantage. But in the period of transition in which she seemed to be last night, the texture of her tones certainly is suffering. Miss Fremstad's impersonation was cold and artificial. She created no illusion of spontaneity. The burden of her attention was given to her tone production. Her singing sounded self-conscious and heartless.

OPERA AND CONCERTS IN COLUMBUS.

COLUMBUS, Ohio, March 12, 1909.

"Madame Butterfly," Puccini's beautiful opera, was presented here last evening in the Southern Theater by a company which was organized last summer in Cleveland. Among the cast were two of the members of the former Savage English Opera Company, Miss Norwood and Arthur Deane. It was a very creditable performance, though scarcely comparable to the Savage Company in its attention to detail or stage settings.

The concertgoers of Columbus are having an embarrassment of riches this season. The outlook is still a captivating one. The first one of importance is the Metropolitan Opera Quartet, which comes Wednesday evening (St. Patrick's evening) of next week. The advance sale has been tremendous. Mesdames Rappold and Flahaut and Messrs. Bonci and Witherspoon constitute a quartet which has proven to have great box office power. Signor Florida has many friends here who are interested in his appearance.

The usual number of Lenten organ recitals are taking place. Chief among these will be that one by Mrs. Wilbur Thoburn Mills in Broad Street Methodist Church Sunday afternoon, the 28th, at 4 o'clock.

The Cambrian Male Chorus gives its second concert for this season Monday evening. An interesting program has been arranged.

There is a well founded rumor that a string quartet will soon be formed which will give a series of chamber concerts every season. That is, the quartet will give the concerts regularly if well supported. There are enough people who love chamber music here to make a fair number of subscribers. A select few are rejoicing over this prospect.

Columbus has come to the place in its existence when musicians of ability and sincerity find it both pleasant and profitable to live here. A good English organist is the latest prospective arrival. He has been interested in the accounts of the growth of the city (musically) and desires to locate here. If he is as fine an organist as reports say

he is, he will be cordially welcomed. There are new organs being built in Columbus churches with unusual frequency of late, which makes good positions open for fine service and concert organists.

ELLA MAY SMITH.

CINCINNATI MUSICIANS.

CINCINNATI, March 12, 1909.

An audience of proportions which overflowed the available space attended the concert given by the Conservatory Orchestra on the evening of March 10. These affairs have come to have an established reputation, so all the friends and patrons of the school expect a rare treat when the orchestra, under Mr. Tirindelli, with the assisting solo performers, presents its program. The main feature of this occasion was the playing of the string orchestra, which was remarkable for the roundness and purity of the tone, for the unanimity of the phrasing, and for a certain verve and swing which carried the musical message of idealized emotion straight to the hearts of the listeners.

Mary Dennison Gailey, a violinist of admirable power, appeared twice during the evening. Her chief effort was in the "Spanish Symphony" of Lalo, which she gave with poise and authority. In three beautifully made pieces of Mr. Tirindelli's, viz., "Pierrot Triste," "Pierrot Gay" and "In a Garden," she displayed the graces of a bewitching solo violinist. Mr. Tirindelli has a real gift for composition, and the pieces not merely astonish with pyrotechnics, but charm with musical effects. Florence Teal sang Mendelssohn's grand concert aria, "Inferice," with a clear, even voice and finished technic. Her high notes are especially beautiful, and her enunciation of the text, fortunately an English text, was a model. Winifred Burston, a young Australian who, after studying under Theodor Bohlmann three years in Berlin, came to Cincinnati to have still further privileges of the same sort, played the glorious, passionate allegro of Schumann's one piano concerto with power, flexibility, clearness and dash. Her playing is of the most musical kind, and her firmness and crispness of phrasing are of the first order of merit. The orchestra is now preparing an entire Bach program, which will be given the end of this month.

Lillian Grenville has been singing in "Thais" at the San Carlo in Naples. She was a member of Conried's ill-fated opera school in New York two years ago.

OBITUARY.

A. Marie Merrick.

A. Marie Merrick, pianist and teacher, died week before last, in her home in New Jersey, and the Newark Sunday Call of March 7 has an appropriate eulogy, written by Clara A. Korn. The deceased was a woman of ambition, energy and resource, and at the time of the Music Teachers' National Association meeting in 1897 (New York), she was chairman of the department of literature, organizing a large committee, and getting together an exhibit of woman's accomplishment in music which was interesting in the extreme. As a lecturer on musical subjects, as clubwoman, pianist and teacher (she studied under Clara E. Thoms, now of Buffalo, one of the best known concert pianists of a dozen years ago, now leading vocal authority) she established wide reputation.

Franz Jost.

Franz Jost, Jr., sends friends and patrons of the musical establishment founded by his father the news of the latter's death on February 19, at Leipsic, Germany, announcing his continuation of the business by himself. Herr Jost was widely known in the sheet music establishment of Kistner, of Leipsic, previous to founding his own business, in 1890, at 1 Petersteinweg, where it is now located, and it was during this connection that he made friends on all sides by his cheerful, happy disposition and unfailing good humor. On establishing himself he at once drew a large custom, both domestic and foreign, and many students at Leipsic afterward continued buying music from him. He was always a good friend of Americans, and the news of his death awakens sorrow.

O. Fiebach's burlesque opera, "Robert and Bertram" (based on the famous German farce) had a rousing success at Königsberg, where the composer is the conductor of the Opera House.



LEIPSIK, February 25, 1909.

The nineteenth Gewandhaus program under Nikisch is without a soloist and is only of Beethoven. The eighth symphony, the third "Leonora" overture and the third ("Eroica") symphony are given. It is a deep satisfaction to note that Nikisch's Beethoven reading ripens and becomes more impressive. The eighth symphony was never a more agreeable or more expressive discourse than on this occasion. For the whole program there were deliberation and quiet reflection which showed age and permitted unlimited care for the details of these great works of a great master. The orchestra again played superbly, and the public called Nikisch repeatedly.

The fifth chamber music program at the Gewandhaus (small hall) was played by the home forces. Besides the usual Quartet of Woolgandt, Wolschke, Herrmann and Klengel, the Gewandhaus men, Hering, Weber, Heintzsch and Robert-Hansen, participated in a program to include the Beethoven G major string trio, op. 9, the Grieg G minor string quartet and the Mendelssohn string octet in E flat, op. 20.

A comparison of symphonies given in the Gewandhaus in the seasons 1821-22 and 1841-42 does not show great change, because Beethoven was strongly represented both years. Features were the abandonment of Ferdinand Ries and the addition of Schubert and Mendelssohn. Schumann was not yet in as a symphonist, though he composed his first symphony in 1841. Mendelssohn's first had been given here in 1827, but he could never be induced to give it in this house again. The season of 1841 was at about the half way point in his Leipzig residence and just at the time of the negotiations and temporary duties in Berlin. The concerts of that season were directed by Ferdinand David, by Conductor Bach, of the City Opera, and, on a few occasions, by Mendelssohn himself. The symphonies were as follows: Beethoven fourth; Spohr's "Weihe der Töne"; Mozart, E flat; Haydn C minor, op. 77; Schubert C major; Beethoven seventh; oratorio, "St. Paul"; Beethoven first; Herrmann (of Lübeck) "Symphony Pathétique," own direction; Mozart C major, with fugue; Spohr C minor; Beethoven fifth; Spohr double symphony, MS.; Beethoven second; Fr. Müller (of Rudolstadt) F flat; Beethoven "Eroica"; C. G. Müller (of Altenburg) F major, MS.; Haydn B flat; Mendelssohn "Scotch," MS.; Beethoven "Pastorale," and a repetition of the Mendelssohn "Scotch" symphony. The soprano soloist of the season, Elisa Meerti, of Belgium, received 550 thalers for ten appearances. In 1821 the mother of Clara Schumann was receiving from 12 to 15 thalers for each appearance as piano soloist. A Gewandhaus recital by Franz Liszt early in 1842 enlisted also Clara Schumann and a male chorus, probably that of the Gewandhaus. The program showed the "Hummel septet, played by Liszt" (piano setting); "Rheinweihnacht," for male voices; "Don Juan" fantasia; lied from "Faust," for male voices; the "Adelaide" and "Erl King" paraphrases; the "Hexameron" on two pianos, with "Franz Dr. Clara Schumann." Admission, one thaler.

The Hamburg composer, Ferdinand Thieriot, who gave here a concert of his old-fashioned compositions two years ago, has just given another. This time there were his fifth symphony, op. 88; a larghetto and a caprice for cello and orchestra; a concerto for three violins and orchestra and an overture to the opera "Renata." Soloists were Cellist Bittermann and violinists Ruinen, Szanto and Stadl, all of the Winderstein Orchestra. The previous concert brought, among others, a symphony in Schubert mold and a violin concerto in the technic of Rode, Viotti and Kreutzer. The present program is much more modern in content and treatment, but not yet up to date. The composer is a serious minded musician who occasionally strikes beautiful episodes. The works on the whole are not strongly enough inspired to make their way into modern concert rooms. Nevertheless, the two cello pieces, especially the larghetto, are available, and, in fact, very welcome in view of the poverty of the literature for cello.

Mr. Thieriot was born in Hamburg in 1838. He is in splendid health and vigor. His friend, Carl Reinecke, born in 1724 or 1824, was not present, as two years ago, but he was represented by his sons, Carl and Franz, who are the music publishing firm, Gebrüder Reinecke, in Leipzig.

Hans Winderstein has just devoted his tenth Philharmonic concert to works in lighter vein. There were the Dvorák "Carnaval" overture, five of Beethoven's Viennese waltzes, thirteen soprano songs, given by Lotte Kreisler; the Delibes ballet suite, "Coppelia"; Mozart's humorous septet for strings and horns, the players in costume as the "Village Band," and Tschaiakowsky's "Capriccio Italien." The best of the offerings were the Dvorák, Beethoven and Mozart. Winderstein had given much personal attention to the costuming and rehearsing of necessary details for the wholesome fun in the Mozart playing. The two horn players engaged in a game of cards, while the strings were performing the third movement. As to the rest, there were much fun and good music, for Mozart was a musical man, and could not write bad music; even for a joke.

The week has marked the death of two well known personalities of the city. Music Dealer Franz Jost, in his sixty-sixth year, died February 19, after but two days' absence from business. For forty years he modestly compiled the Hofmeister monthly and annual bulletins, without allowing his name to appear in connection with that laborious service. As his personal acquaintance numbers thousands of musicians from all over the world, additional notes on his life will be given in a later number of THE MUSICAL COURIER. The Jost business will be continued by the son, Franz, who has been actively engaged in it for eleven years. Robert Müller, since 1876 a member of the City Opera and Gewandhaus Orchestra, and since 1882 teacher of trombone in the Leipzig Conservatory, died February 22 at the age of sixty. He was the author of several schools and technical studies for trombone and tuba, these appearing in the catalogues of Julius Heinrich Zimmermann and George Merseburger in Leipzig. Besides his widow, a son and daughter, who are at home, he leaves a daughter, Rosa Müller, of the piano faculty of Smith Seminary at La Grange, Ga. The musical service at his grave was by the conservatory chorus and by a trombone corps of his pupils. The services were largely attended by members of the Gewandhaus and from the conservatory.

Leonid Kreutzer came down from Berlin February 20 to make his debut as conductor. He had the Winderstein Orchestra under his leading in the second symphony, op. 29, by Scriabine; the tone picture "Sadko," by Rimsky-Korsakoff; the violin concerto, op. 82, and the "Overture Solennelle," by Glazounow. Alexander Schmuller was soloist in the concerto. A few measures of the orchestra's playing under Kreutzer were sufficient to bring unanimous approval of his conductor ambition. He commands the orchestra quietly, yet absolutely, and he is gifted enough as a musician to hear everything that the score calls for. He secures mood and intensity without allowing any of the several corps to obscure the others. As to the music presented, that by Rimsky-Korsakoff seemed to have by far the strongest core. The Scriabine symphony may as well be called beautiful material, often closely related to Wagner and generally of the all too frequent symphonic poem flavor. It is a long time too soon to give up the ghost and call that a proper symphonic ideal. There may yet come along a carpenter head with an idea of absolute music and a knowledge of dovetail sufficient to begin where Brahms left off. The first part of the Glazounow overture is weak. The latter motive is none too strong, but it is well treated. The violin concerto remains of only stationary value at a third hearing. The last part is orchestrated so impractically as not to let the violin through, even with the orchestra playing under the air brakes, damper pedals and sundry speed and noise killers. Schmuller got all of the poetic value of the first part by taking what seemed a slow tempo. Though he is not of a virtuoso type, one immediately recognizes his strong musical head.

The Glazounow concerto has been out for three years. There are no champions who call it a strong work, still it may continue to be played for a while. Some violin professors think the Sibelius concerto much stronger, but another professor told his pupil she ought to go and claim her money back after paying cash for the Sibelius. Meanwhile, one of the best concertos that has been out for a number of decades is lying knee deep in dust on the Jorgenson Company shelves in Moscow. It is the one movement concerto by Julius Conus, first played by him and Petschnikoff in 1898. Fritz Kreisler played it a few times and he solemnly promises to revive it, but one doesn't know when the public will let him rest long enough from the classics to come back to a newer work.

A number of the English speaking students in Leipzig have been playing chamber music this winter in quasi-

public functions. At a soirée last week, the Schumann piano quintet was given by Davies, of Wilkesbarre, Pa.; Handte, of New York; Burt, of Newcastle, New South Wales; Langum, of Eau Claire, Wis., and Kirchner, of Spokane. EUGENE E. SIMPSON.

YOUNGSTOWN AND VICINITY.

YOUNGSTOWN, Ohio, March 14, 1909.

The musical season of 1908-09 for the Monday Musical Club of Youngstown comes to an end Monday evening, March 22, with the lecture of Katherine Locke on "Edward MacDowell," to be given in the Elks Club Assembly Room. All the members of the club are to be present in addition to a large list of invited guests.

Adelaide Thomas-Robb, the prima donna contralto with the Boston Opera Company, gave a recital of light and grand opera numbers at the New Castle Opera House Friday night. Mrs. Robb was greatly appreciated by a large audience, and her numbers were all enthusiastically encored, several of them being redemanded.

At the Sacred Heart Church, Sharon, Wednesday evening, a grand concert was given in commemoration of the Irish patron saint, which was well attended by people from Sharon and South Sharon. A large number of local artists were participants in the program, which was enthusiastically received throughout.

Lester Busch, baritone and teacher of voice in Youngstown, will give a pupils' recital next month in one of the club rooms of the city. Several promising singers are now being rehearsed by this teacher for the recital, which will include in its participants only pupils of the teacher.

Judith Francini recently created a general furore by her singing during a performance of Verdi's "Il Trovatore" at the Grand Opera House, Canton, when the Boston Opera Company presented that opera in that city. Critics of the press in Canton were very generous in their praise of the great Italian artist and compared her favorably with Tetzazzini, of the Manhattan Company in New York.

Mrs. E. O. Jones, a pupil of Mrs. Austin Gillen, of Youngstown, became a member of the Boston Grand Opera Company immediately upon that company's departure from Youngstown. Mrs. Jones is an excellent singer and promises to become a great soprano artist. With the Boston company Mrs. Jones will be understudy to Madame Francini.

A new board of directors has been chosen by the Canton Symphony Orchestra which consists of the following well known Canton musicians: Dr. S. B. Dudley, Dr. Frank Douds, Grant Willis, A. J. Nusly, Jr., Isaac Harter, Julius Whiting, Edgar Clark, Alexander Boas and H. R. Schmidt. A successor to President Julius Whiting will be selected at the next meeting of the directors. Giuseppe Picco has been selected as the soloist for the April concert and he will sing the prologue from "I Pagliacci." The orchestra has declined the offer of engagements at the Cleveland Hippodrome Theater.

At the Patterson School of Music, New Castle, on Thursday evening, some of the voice and piano pupils gave a recital which was well attended by parents and friends of the participants. Those who took part in the recital were: Harriet Reis, Marion Sankey, Ellen MacCready, Sarah Foulke, Hazel Williams, Mabel Frew, Gertrude Hartzell, Olive Thomas, Ethel Harrington, Guila Frew, Ada Kerr, Caroline Rearie, Marian Reeves, Winifred Lloyd, McNabb, Moore, George Miller and George Westlake, besides Paul Browne Patterson, head of the school.

A concert by the vested choir of the First Presbyterian Church, of New Castle, was given Tuesday evening. The affair was under the direction of Virginia Patterson, organist, and Paul Browne Patterson, director. Irene Millett, of the Franklin Baptist Church, was the chief soloist. L. E. BUSCH.

The Flonzaleys Give a Preliminary Concert.

The Flonzaley Quartet gave a preliminary concert at the Waldorf-Astoria Monday afternoon to which the subscribers to its Mendelssohn Hall concerts were specially invited. As a prelude to the performance of the difficult quartet by Hugo Wolf, a lecture on the work was delivered by Daniel Gregory Mason, and then the composition was played by the artists. The regular concert was given last night and the program will be reviewed in THE MUSICAL COURIER next Wednesday.

Arnold Földesy has been appointed leading teacher of cello at the Budapest Royal Conservatory.

LATER BALTIMORE NEWS.

BALTIMORE, March 14, 1909.

Monday, the 8th, at 4 p. m., an interesting group of pupils of the eminent teacher, Otis B. Boise, gave a composition concert at the Peabody Conservatory. Those participating as composers were Paul Wells, Eugene Bonner, Mary Hutchins, Louis Fisher, Marguerite Maas, Helen Harden, Mary S. Schenck, Henrietta Straus, Louise M. Chamberlaine, Ida Haugh, Gussie Reinhardt, Carline Hirsh, Lawrence Goodman and Eileen Adler. The following students were chosen as interpreters of the various vocal, piano and violin works, in addition to Paul Wells, Marguerite Maas, Carline Hirsh and Eileen Adler, who played their own compositions, viz: Cathryn Horisberg, Elizabeth Leckie, Harry Sokolove and Nellie Sellman. That Mr. Boise has given unsparingly of his abundant endowments was clearly demonstrated in the fruits of this concert; and happy indeed the teacher who can inspire such enthusiasm and devotion as this distinguished man has implanted in the hearts of each of his pupils.

The Metropolitan Opera Company gave "Hansel and Gretel" and "Pagliacci" on the night of the 8th to a large audience at the Lyric. The casts included Homer, Mattfeld, De Pasquali, Amato and Caruso. The Lyric will be made into a twentieth century opera house by the Metropolitan owners, at a cost of \$200,000, or more, if necessary.

Lorraine Holloway, F. R. C. O., gave the third recital upon the beautiful new organ at St. David's Church, Roland Park, on the evening of the 9th, playing in his accustomed artistic manner works by Hollins, Smart, Beethoven, Lemmens, Guilman, Bach, Boellmann, Deshayes, Wolstenholme, Wagner, Mascagni and Mendelssohn. He had the assistance, as vocalist, of Lynn Hobart, the solo tenor of Mt. Vernon Church and the Madison Avenue Temple. Mr. Hobart sang "Comfort Ye" and "Every Valley," from "The Messiah," and "Gloria," by Buzzi-Peccia, adding to the excellent reputation he has achieved since becoming a resident of this city.

Clarence E. Reynolds, of the Thirty-fourth Street Collegiate Church, New York City, gave an organ recital at the Church of the Ascension on March 10, assisted by Mr. and Mrs. Hobart Smock and the church choir. Mr. Reynolds has appeared at this church for several successive years and his skillful playing has given much pleasure upon each occasion.

Emmanuel Wad, of the Peabody staff of professors, gave the fourteenth recital in the main hall on Friday, the 12th. Mr. Wad is another member of the Conservatory faculty who has assisted in making his department one of the best of any in the land, and as a soloist he is worthy to be classed with those who are eminent in the art. He possesses a rare individuality, which combines both the deep apprehension of the weighty and serious sides of life and a charming perception of the lighter and jocular parts, making him at all times a delightful associate. In his art he is indeed masterful, and his recitals always furnish his enthusiastic listeners with much food for thought, and, as well, a presentation of novelties and old favorites which afford an infinite degree of pleasure because of his finished artistry. His pupils bear his impress and are his devoted friends. Mr. Wad played numbers from the works

Ovide Musin

The Belgian violin virtuoso, professor and composer, has decided—after repeated requests from American violinists who have studied with him in Europe—to establish permanently in New York City his special school for violin. A large number of students are already enrolled, and those who wish to study with Mr. Musin this winter should apply at once for a hearing at 32 East Twenty-first street, New York.



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May 1st, 1908.
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of Paderewski, Mendelssohn, Scarlatti, Schumann, Saint-Saëns, Sinding and Chopin.

The fine hall in the McCoy Building of the Johns Hopkins was the scene of an interesting function Saturday night, March 13, when a representative audience went to hear a fine concert, and incidentally to aid an excellent charity, the Light Street Free Kindergarten. The inability of Mrs. Charles Morton, soprano, to appear, owing to serious illness in her family, was a cause of deep regret upon the part of her many friends, but at the last moment her place was filled by Mrs. Clifton Andrews. Mrs. Andrews was an ample and able substitute, and sang with that finish and sureness of musicianship which all those knowing her skill are wont to expect of her. Others who appeared were Nellie Sellman, contralto; George Hodges, tenor; Merrill Hopkinson, baritone; Harry Sokolove, violinist; Joel Belov, cello, and Frederick R. Huber, pianist. After a miscellaneous program, the four singers gave the "Persian Garden," by Liza Lehmann.

MUSICAL AFFAIRS IN SPRINGFIELD, MASS.

SPRINGFIELD, Mass., March 11, 1909.

The present season has been unusually active in a musical way, both as to local attractions and outside organizations and soloists who have appeared here. The Boston Symphony Orchestra has visited the city three times, and its soloists included Gabrilowitsch and Caroline Clarke-Gardner Bartlett. This is the first season Springfield has had the privilege of hearing this splendid organization three times, and the patronage accorded the superb orchestra augurs well for future visits.

The Musical Art Society, under the direction of Arthur H. Turner, has already given one concert, and will give the second the last of this month, at which Lambert Murphy, the tenor, will be the soloist. The orchestra, which is an important adjunct to the society, will play Mendelssohn's "Italian" symphony, and several smaller works.

Plans are well under way for the annual May Festival, under the direction of John J. Bishop. Geraldine Farrar has been secured as soloist, and several important works are to be given, of which fuller announcement will be made later.

One of the most important events of the entire season was the appearance last Monday night at the Court Square Theater, of the quartet of vocalists: Signor Bonci, Marie Rappold, Madame Flahaut and Herbert Witherspoon. The last named was the only one of the four who had been heard in this city, and there was great enthusiasm over their appearance.

MYRON A. BICKFORD.

New Engagements for Werrenrath.

Reinald Werrenrath, the baritone, has been engaged by the Theodore Thomas Orchestra, of Chicago, for the coming tour of music festivals. Saint-Saëns' "Samson and Delilah" and Bruch's "Arminius" are two of the works Mr. Werrenrath will sing with the orchestra. Then, Mr. Werrenrath has been booked for the May music festivals at Albany, N. Y., and Nashua, N. H. Last week he was engaged by William R. Chapman for the Maine music festivals at Bangor and Portland, which will be held during the week beginning October 11.

PROVIDENCE MUSICAL NEWS.

PROVIDENCE, R. I., March 13, 1909.

When one hears a concert like the one given by the Metropolitan Opera House Quartet, consisting of Marie Rappold, soprano; Marianne Flahaut, contralto; Herbert Witherspoon, baritone; Alessandro Bonci, tenor, and Pietro Florida, pianist, music becomes life from its lowest actual up to its highest ideal. Association and the subtle influence of melody and harmony account for much of the power of music. Human feeling, expressing itself in musical tones, and so arousing the imagination with its tremendous capabilities for awakening joy, can alone explain the mighty reach and range of music power. Music, thus understood, has a noble mission to elevate and express man's spiritual nature. The fact that Providence hears such concerts very seldom may make us a little over enthusiastic. The program was arranged with admirable good taste. The curiosity of the large audience was naturally centered in Signor Bonci, who sang divinely, and the listeners were quite enthralled. It would require too much space to analyze the work of each singer. The audience went to this concert with the highest expectations and nobody was disappointed. Providence is grateful to Ernest Goerlitz, under whose management the concert was given.

It seems to be the custom that soloists who appear in Providence with the Boston Symphony Orchestra return sooner or later for a recital. In that way Heinrich Gebhard, the pianist, of Boston, was heard, he being engaged to play before the Listeners' Club, which is an adjunct to the Music School of which Anne Gilbert Cross is the director. Gebhard played a charming program, zeal and devotion being evident in every number. His touch is firm and crisp, and he plays with the taste of a highly educated musician. His gavotte was a dainty composition. His program was: Rhapsodie, op. 79, No. 2, Brahms; "Waldstein," sonata, op. 53, Beethoven; "Aufschwung," and "Des Abends," Schumann; valse, op. 42; "Impromptu," op. 36, and scherzo, No. 2, Chopin; "Reflets dans l'eau," Debussy; "Russian Dance," Tchaikowsky; gavotte, Gebhard; fantasia on Verdi's "Rigoletto," Liszt. There was a very large audience present.

George M. Potter, pianist, and James King, baritone, gave a joint recital last Wednesday evening at the Y. M. C. A. Hall. The program consisted of numbers by Beethoven, Liszt, Chopin, Bendix, and Pinsuti. The recital was a thoroughly enjoyable one.

The programs of the Lenten organ recitals the past week were unusually attractive and showed the good taste of the different organists, who showed that they all are thoroughly at home at the organ. One of the most important ones was given by Dr. Hamilton C. Macdougall, professor of music at Wellesley College. This recital was given in connection with the course on "The Evolution of Music," at Brown University, and the organ Dr. Macdougall used was the beautiful instrument in Sayles Memorial Hall. He will play here again next Thursday. At the Mathewson Street Church, Frank E. Streeter gave an organ recital, assisted by Mrs. Streeter. At Grace Church, Arthur H. Ryder was heard. At St. John's Episcopal Church, Mrs. Wheelwright, assisted by Helen Tyler Grant, violoncello, gave a recital. At St. Andrew's Episcopal Church, the organist and director, Bertha An-

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SEASON 1908-09

toinette Hall, had arranged a good program. The augmented chorus had the assistance of Mary Wight, soprano; Alice Louise Ward, contralto; Gustav R. Lens, tenor, and Butler L. Church, basso. Two more elaborate recitals were given at the Central Baptist Church, the regular choir being assisted by a chorus, with Mabel T. Potter, contralto, making up the program, and at the First Universalist Church, a chorus of fifty voices, under the direction of W. D. Stone, sang Spohr's cantata, "God, Thou Art Great." M. C. Ballou was the organist and the soloists were Mrs. C. H. Stone, soprano; Alice L. Ward, contralto; G. R. Lens, tenor; B. L. Church, bass.

This (Saturday) afternoon, Hans Schneider was invited to lecture before the Philosophical Society of Brown University. His subject was "Richard Wagner and the Philosophers of His Time." Schneider succeeds admirably as a lecturer. A remarkable unanimity among the Providence critics is that Schneider is a Wagner lecturer par excellence. He has gained a reputation by his hard work and he deserves great credit. We German-Americans can be justly proud of such a fellow citizen.

Quite a compliment has been paid to one of Providence's young singers. Edith Alida Bullard, who has been the soprano soloist of the Central Baptist Church, has been engaged to sing in the future at the First Church in Boston, where Arthur Foote is the organist.

Next week, Tuesday evening, March 23, Dr. Jules Jordan will lecture on "Schubert" before the Chaminade Club at the Churchill House. The lecturer will be assisted by one of his pupils, Walter Rogers, tenor.

HERMANN MUELLER.

Letters at Musical Courier Offices.

The following letters are at the offices of THE MUSICAL COURIER: Miss Chevalier, O. J. Hackett, Oscar J. Ehrigott, Harry Lazenby, Joseph Hunsiker, Mr. Duss, bandmaster; Marie Keller, Mrs. Mary Fairweather, Mme. L. Birmingham, Carl Klein, Mrs. Byrne Ivy, manager of the Aborn Opera Company; Grace L. La Pelle, Max Bachmann, Alice Shaw, Emma Calvé, C. A. Daniels, John I. McMahon.

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TOO MUCH MUSIC IN SOCIETY.

[FROM THE NEW YORK SUN.]

New Yorkers who are in the habit of receiving invitations feel apprehensive nowadays as they open them.

"Thank Heaven!" said a woman who took a card out of its envelope yesterday. "I'm glad to see there is no music about this. Whenever I see the word in the corner of an invitation I shudder."

The musical accompaniment to social parties has been so overdone this season that invitations to musicales are no longer in demand. It is only when the invitation comes from a hostess that one cannot well offend or from one whose house is really too beautiful to be ignored that the word "music" does not cause some dismay.

"I shall never forget a party I went to last week," said one of the younger set who does not relish serious entertainments. "I spoke to the hostess, who stood at the head of the drawing room, and then saw that the chairs had all been arranged as if we were in a theater, the seats in rows."

"I took a place after a few words with the hostess and found myself seated next to persons I did not know. Soon the seats about me were filled up, and I was just as much away from my friends as if I had been at a theater."

"To my horror I saw enter the orchestra from an opera house which had been giving a concert than evening. I had been there for about two hours in a box with some friends, who dropped me at my hostess's house after the concert. Here I was to listen to it all over again."

"The uproar of the band in a drawing room was something deafening. For two hours or more those men played, with the interruption of occasional performances on the cello by an old man with white hair, who must have played at least a dozen numbers. It was so appalling that I escaped so soon as the first number was over."

"Do you wonder why New York people are beginning to look askance at anything that invites you to listen to music? Anybody could have heard such a concert under much more favorable circumstances in an opera house for a very moderate price. Why import it to a salon and deafen the listeners?"

"It was just the same way at a concert given by a hostess last week. She had a famous singer come to her house and he sang several numbers which most of the audience had repeatedly heard him sing much better at the Metropolitan Opera House. There seems, however, to be a rage this year for having the high priced opera stars."

The engagement of the high priced opera artists is as a matter of fact thought to give distinction to a party. To realize that the prima donna or the tenor gets \$2,000 or \$3,000 adds a certain cachet to any festivity. Few hostesses are heroic enough, however, to engage the entire orchestra from an opera house and then supplement that heavy fare by an instrumental musician.

"The engagement of singers is in a measure an admission of a certain lack of knowledge what to do for your guests," said a woman who has been at several of these entertainments this winter, "although there are certain circumstances under which music might be made very delightful. Chamber music, for instance, is intended for such use; but it is looked upon as too musical and lacks the excitement that the presence of the opera singers brings."

"At a musicale last week the principal offering consisted of a series of choruses by eight well trained women's voices, which were a novelty. It is highly probable, however, that the guests invited as a rule to the musicales at which the high priced singers appear would have been very much dissatisfied at the performance of these musical pieces, which would probably have been over the heads of many of them."

"One hostess who tried to make this sort of music pop-

ular had all the players dressed up in silk breeches w silk stockings and white wigs. That gave them a very interesting look of antiquity, but the men did not play well. When she tried to get the best of these players dress up in the period of the quartets of Haydn and Handel they declined. Men eminent enough in their profession to play this music well would not make monkeys of themselves by donning silk breeches and stockings."

The musicians do not care much more for entertainments of this kind than the guests do.

"I think I ought to charge twice as much for my services at a musicale," said an accompanist who follows many of the opera singers on their well paid progress through the drawing rooms of the wealthy, "for I have at least twice as much work to do. I always have to play the preludes over two or three times in order to stop the conversation, and I never have the glory of having my finales listened to, since the talk begins the minute the singing ceases. An accompanist ought to be paid just as much in excess of his regular fee as the singers are."

Occasionally the leading vaudeville singers are engaged to appear in private, and they amuse the guests much more than the operatic big bugs, without costing nearly so much. The difficulty about them is that their contracts as a rule forbid appearances outside their theaters. So there are few of the private theatrical performances here that are always a feature of the entertaining during the London season.

"One of the most successful parties I ever had," said a hostess who had grown weary of paying big prices to singers, "cost me only \$75 for the entertainer, who kept sixty guests in roars for an hour. He was a very popular vaudeville performer. He was exceptional, too, in that his monologue was suited to a certain degree of refinement in his hearers. Few of the women in the music halls are available for private entertainments, because they are—well, they are not suited to private house entertainments."

Strauss' "Electra" will not be given in Vienna this season.

Lilli Lehmann will sing several times at the Vienna Opera this month.

Rose Schöverling, of Brooklyn, has been engaged for the Wiesbaden Opera.

Pablo de Casals, the cellist, had a tremendous triumph in Moscow not long ago.

Bella Alten has been engaged for the Imperial Opera House in Vienna, to which Edyth Walker has returned after two years at Hamburg.

Amadeo Bassi will create in Milan the title rôle in Mancinelli's "Francesca da Rimini," which is to be heard for the first time this year at La Scala.

Chaliapine, the famous Russian basso, so a St. Petersburg newspaper asserts, has made up his mind to leave the operatic stage and devote himself to the spoken drama. In an interview printed in the Listok, he declared that he could no longer endure following the rigid traditions of the opera. In his opinion the conventional forms of the opera are antiquated and extremely inartistic. "In modern opera there is no improvement, everything follows the old paths, the only exception being Wagner."

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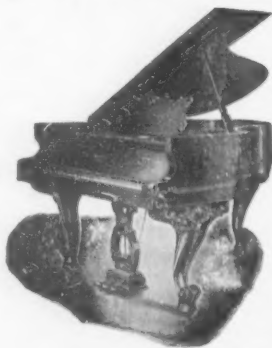
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